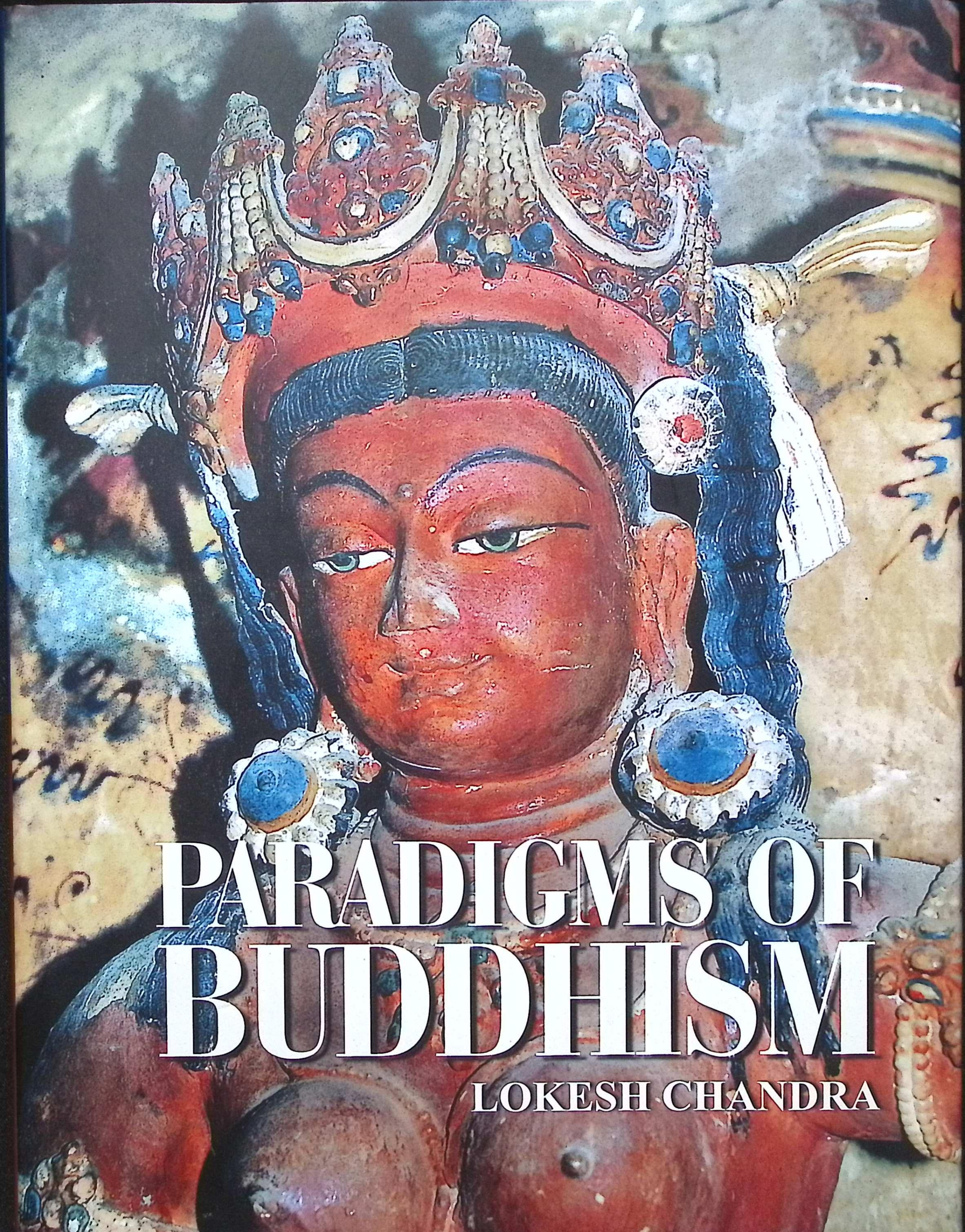

PARADIGMS OF BUDDHISM

LOKESH CHANDRA

PARADIGMS OF BUDDHISM

ŚATA-PIṬAKA SERIES

INDO-ASIAN LITERATURES
Volume 670

Reproduced in original scripts and languages
Translated, annotated and critically evaluated by
specialists of the East and the West

Founded by
Prof. RAGHUVIRA *M.A., Ph.D., D.Litt. et Phil.*
Continued by his son
Prof. LOKESH CHANDRA

आचार्य—रघुवीर—समुपक्रान्तं

जम्बुद्वीप-राष्ट्राणां
(भारत-नेपाल-गान्धार-शूलिक-तुरुष्क-पारस-ताजक-भोट-चीन-मोंगोल-मञ्जु-
उदयवर्ष-सिंहल-सुवर्णभू-श्याम-कम्बुज-चम्पा-द्वीपान्तरादीनां)

एकैकेषां समस्रोतसां संस्कृति—साहित्य—समुच्चय—
सरितां सागरभूतं

शतपिटकम्

PARADIGMS OF BUDDHISM

LOKESH CHANDRA

INTERNATIONAL ACADEMY OF INDIAN CULTURE
and ADITYA PRAKASHAN, NEW DELHI

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First published 2024

Illustration on the Jacket
Vajrālokā in the Vajradhātu-maṇḍala (no.28) on the west wall of the assembly hall of the main monastery of Tabo.

ISBN 978-81-957640-9-9

Published by Aditya Prakashan, 2/18 Ansari Road, New Delhi – 110 002.

Email: contact@adityaprakashan.com
Website: www.adityaprakashan.com

Printed at Replika Press Pvt. Ltd.

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PREFACE

Culture and civilisation, eurocentrism and a pluralistic world, peace and freedom, interactive symbiosis of the economic, social and cultural capital are the need of a shared earth, a renaissance of multiple identities to touch the beauty of life. This polity of interactive diversity is the being of the first chapter. The second chapter is its continuation, as new paradigms of development include the transcendent dimension.

The enfant terrible of communism and secularism were the 'thousand weeds' which have been replaced by dedication to wisdom and humane values. A Japanese text on the Lotus Sutra says: "All sins are like frost and dew and so the Sun of Wisdom can disperse them". The fourth chapter on cultural plenitude is on the unified flow of the cosmic to prevent Gross National Production becoming Gross National Pollution. From the cultural catalysis of the horizons will arise the plenitude of human becoming.

The fifth chapter on Asmitā, the shimmer of me, plays in the multiplicity of forms. It is a vision with shades and sinuous rills of the ever-creative. The next (6th) chapter asks the question "will inordinate greed destroy humanity". Bodhi or awakening of the mind has to harmonise the finite of life.

One day Mrs. Gedong Oka came from Bali the Isle of Paradise and wanted a correct translation and recitation of the hymn to Ardhanārīśvara. It was being recited daily at her Āśrama Candi Dasa. This endearing vision of the Feminine and Masculine as the auspiciousness of the world was translated for her. It has been included herein as a tribute to the utter simplicity of the *bhakti* of the Isle that has remained true to Mother India.

Mahābhārata has been a pan-Asian epic in its multiple forms as literature, performing arts, iconic statues, reliefs and paintings. The 9th chapter is a brief glimpse of its extensive dynamism.

The Sindhu-Sarasvatī Civilization (ch.10) is the earliest phase of the highly developed civilization of India. On seeing the ruins of Mohenjodaro British officials visualised that "in ancient times India was a great and powerful country". We find the decimal system in the SSC. Albert Einstein has said: "We owe a lot to the Indians who taught us how to count, without which no worthwhile scientific discovery could have been made".

Ladakh is the Land of Dards (ch.12) and not Southern Tibet. Ladakh has been known in Tibetan as Mar.yul 'the Land of Gold'. *Mar* is a Dardic word for gold. As late as 1900s the tradition of local Dardic chiefs was that the whole of Ladakh belonged to them. The Daradas were in the Persian armies of Xerxes (520–465 BC) and they are credited by Herodotus for the victory of the Persians over the Greeks.

Interflow of culture between India and Asia is a glimpse of India's creativity which gave rise to several new written cultures like Uigur Turki. When Ata Turk wanted to purify the Turkish

language, the Ankara University invited German professors to teach Sanskrit, as all Uigur literature is based on Sanskrit. Uigur Buddhist texts became a basic source for Turkish vocabulary. In Jakarta, I had discussions with the professor of Javanese. Imagine his name: Harimūrti Krīḍālakṣaṇa.

Buddhism and the North-West (ch.14). In the Mitharic tradition of the Iranian regions, Buddha evolved into Maitreya, Amitābha of the Sukhāvatī, Rocana of the Avataṁsaka, Abhisambodhi Vairocana (Japanese: Vairocana of the Garbhadhātu) and MahāVairocana of the Vajradhātu. All are solar epiphanies (Buddhas). The name Rocana is living in Japanese as Roshana Daibutsu. Sylvain Lévi had pointed out that the name Mañjuśrī is Tokharian.

Vikramaśilā University (ch.15) was founded by Emperor Dharmapāla (r.770–810) as the spiritual might (vikrama) of the Pāla State. It became a focal point in the renaissance of Buddhism in Western Tibet. Śāntipā went to Srilanka on royal invitation where he taught for three years Venerable Tsa.mi of Tibet became a distinguished professor at Vikramaśilā.

Beauties of Nalanda, its richly ornamented towers, red pillars, translucent ponds, serenity of the ambience made Hsüan-tsang term the Dharma as "sweet dew". The 16th chapter on the "sweet dew" of Buddhism propounds loyalty to universal humanism. The phenomenal forms are the being of the Absolute.

Nicholas Roerich and his sons Svyatoslav and George, worked to bring water lost in the memory of nations. The silent but dynamic interflow of ideas and ideals had to be recreated. In this the Himalayas became the immense sublime in the paintings of Nicholas Roerich. He founded the Urusvati Himalayan Research Institute and its journal became a harmonization of multiple disciplines. The Urusvati Institute introduced a polycentric approach to research.

Dandan Uiliq (ch.19) was the military headquarters of Khotan and this explains the role of Śiva-Maheśvara and the function of the hundreds of figures of monkies found around Khotan.

Eastward transmission of Buddhism (ch.20) compares the Termez complex with the maṇḍala layout and Samye monastery. The Ayrtam Frieze with three musicians represents *nāda-laya* of the yoga-sūtras. Extensive architectural remains in the Chuyg valley dating from the 6th to the 12th century indicate the leading role of Buddhism. Karashima translates the Chinese *Kuang-shih-yin* 'sounds of the world of light' (*ava* = ābhā 'light' in Gandhari, *loka* 'world', *svara* 'sound'). It shows the confusion of ancient scholars to understand the name Avalokiteśvara. We have given a logical interpretation of the name which the Uttarāpathakas had evolved from the earlier tradition of Mathura.

Mudrās in Japanese Mantrayāna (ch.21) is a short account of the extraordinarily rich heritage of mudrās in Japan. The mudrās were the three elements of every ritual act: forming the mudrās, reciting the mantras and performing the ritual act (*mudrā*, *mantra*, *kriyā*).

Three Jewels of the Lotus Sutra (ch.20) in Japan are Kumārajīva who translated it into Chinese, Nichiren who made it the new order for the prosperity of Japan and Daisaku Ikeda who awakened humanity to the spring breeze of the Sutra.

Javanese bronzes of Vairocana and Vajradhātvīśvarī (ch.23) gives the precise meaning of the Old Javanese Saṅ Hyaṅ Kamahāyānikan to clarify that Vajradhātvīśvarī is the consort of Vairocana of the Vajradhātu. The three Javanese statues have been finally identified.

Chapter 25 describes that Indonesia gifted an imposing 16 feet high statue of Sarasvatī to Washington DC.

"How long will you sleep, my land" is a stirring call by the Hungarian poet Petőfi. It was a favourite recitation of my father Prof. RaghuVira. His sonorous voice still rings in my ears as a legacy of childhood. My close association with Hungarian academics was a gradual evolution. In Budapest I was delighted to pay homage to the Goddess of Freedom, an image created to celebrate Hungary's victory over the Ottomans.

The Japanese Vajradhātu-maṇḍala has the quarter of Śākyamuni (ch.27). Its arrangement by Śubhakara and I-hsing is not clear. The sequence of its categories has been defined.

Hymn of 108 names of Avalokiteśvara (ch.28) translated by Śāntideva in 985 AD has been compared with Tibetan. It requires further investigation.

108 Lokeśvaras of Macchandar Vahal (ch.29) have been wrongly designated Avalokiteśvara. Buddhism was constantly adopting Lokeśvaras, but the term and concept escaped the notice of European scholarship and it has led to confusion.

Dharma-kośa-saṅgraha (ch.30) was written by Amṛtānanda in 1826 at the request of B.H. Hodgson the Brtish Resident in Nepal. It became a primary source for the study of Buddhist iconography by the works of Hodgson. Some of the errors of interpretation have survived to our times like Five Dhyānibuddhas. Dhyānī is an adjective of Amitābha to denote that he is in dhyāna-mudrā. Hodgson mistook dhyānī Buddha as a compound term Dhyānibuddha (with short i). The variations of Five Tathāgatas or Buddhas in different texts have been detailed in my *Dynamics of Indic Culture* (New Delhi) 1922:91–93. The work of Amṛtānanda deserves a careful study.

Research notes (ch.38) redefine certain basic terms, like *Aśvinau*. There are interesting observations: ungrammatical language is compared to a *deer* and grammar to a *lion*. Fifty terms have been given valid explanations.

The final part (p.217) is a reconstruction of dhāraṇīs in the Taishō Tripiṭaka in Siddham script. The technical terms and structure of a dhāraṇī are explained (p.219f) on the basis of the Uṣṇīsavijayā-dhāraṇī (T 974B)

Kōbō Daishi the father of Japanese culture lists the titles of 42 works written in Sanskrit in the memorandum he submitted to the Emperor. He had brought them to Japan. He writes: In India and China circumstances are quite different. The sound system as well as the script is dissimilar. As a result, only through translations can we savor the refreshing breeze of Indian spirituality. The mantras, however, are mysterious and each word is profound in meaning...... Unless we use Sanskrit, it is hardly possible to differentiate the long and short vowels". Sanskrit has been profound exterior of the mind of Japan.

Lokesh Chandra

Our wayfaring of ages lies strewn with the remnants of glories.
Here are we to look into the eyes of Time.
To envision the wonder of our ancient tokens.
To uncover the troves buried under the dust
raised by Time's chariot wheels.
To find a way to the inner being of Life.

1. POLITY OF INTERACTIVE DIVERSITY

As your desire is, so is your will.
As your will is, so is your deed.
Bṛhad-āraṇyaka-Upaniṣad 4.4.5

A culture and a civilisation are the dream of a people, their ideal perception of human existence and its aims, worthy of the ageless spirit of their collective super-conscious. It is conditioned by centuries of time and space, where diversity is a virtue, and the dwelling places of the mind are many. No conception can define the ineffability of the experience. The *Kena Upaniṣad* says: "it is other than the known and above the unknown". The future of humanity is in the creation of greater and greater wholes, and in the holism of the mind with shared divergences.

The European perceptions of eurocentrism and the general theory of civilisations are both structurings of a mind that has seen phenomenal advances during the last millennium. The Western mind is seeking room to move meaningfully in a pluralistic universe, while it is rooted in the meaning and being of its own thinking and understanding. It does not seek either a revaluation or transvaluation of its *bodhicitta* in the rich structures of consciousness of Buddhism, Hinduism, Taoism, Confucianism or Shintoism. The arrogance of a concept of 'Higher Religion' generates its own antagonisms and may become its own obituary. A unidimensional norm of humanity is against the deep reality of history. We have to discover freedom to acknowledge variousness. All the centuries, climates, lands, languages can not be articulated according to a single symbol or system. The 'new science' is bringing in indeterminism, plural logical systems, quarks without substance, irrational numbers and so on. They compel us to accept a polycentric world, to gain a new sensibility of polytheistic consciousness. Our century will have to be many-splendoured, with a willingness to share and not have a desire to control and manipulate societies through money or mind, sex or spirituality, power or privilege. No 'fundamental values' exist in a vacuum. They have a history of centuries, exegeses of hundreds of minds, the faith of millions, and now the dreadful power of technology. So concepts like 'cultural commonality' or 'universalism' can be counterproductive rather than creative. India has accepted and respected differences, the beauty of many forms, the externality of various values. She has meshed the many in the harmony of divergence rather than of convergence. In the multiple patterns of polycentrism can be found a meaningful movement forward. Respect for the cultures, civilisations and religions of each other, without interference or conversions by a subtle psychological agenda, can be the values of humankind.

'True interactive universality' should mean rich diversity, with no single meaning. The various lines, the many realities will be lived in every one's deepest feelings. Religions, in the plural, will be global in the sense that they will be rooted in human consciousness as the vision and faith of

fellow beings, whatsoever their demographic numbers. Universality of civilisation, rather than a universal civilisation, would seek civil behaviour in the affirmation of diversity. Such a civilisation will be multiple and the centre will be everywhere. A dialogue should aim at coexistence and a compelling sensibility of a new openness to multiple forms in dignity and equality. The future has to be an ethos of symbiosis, that favours harmony over opposition, 'we' over 'I'.

Human society will have to replace greed by need. We cannot rape nature's resources. Consumerism needs to be substituted by delimitation of our desires. A new harmony has to flow vitally in the course of human actions. Human and divine, creative and contributive, it has to be a force of beauty within. Possessions and more possessions, over-fed cities lead to internal barbarisation. The glorification of consumerism enfeebles moral standards, destroys the waves of wisdom. A robust moral fibre and the perception of life based on the varied realms of existence can build a vivid symbol of a new life. We can find majestic paradigms in the Indic, Slavic and Sinic traditions, open in content, with spaces and no promises.

Our century dawns with the collapse of the industrial civilisation and of the bipolar Cold War setup. They have been replaced by information technology and by an 'ultra-liberal global state' that seeks to dominate the earth under the euphemisms of human rights and globalisation through the downsizing of economies and the reshaping of other cultures by consigning them to the margins. Professional optimists are pushing hard humanity into an abyss full of pink clouds of cultural, social and political deception. Building a new multipolar world has become an urgent imperative, in which major nations can take the initiative to develop stakes in each other. Indians are children of great geographical spaces, share the cradle of origins, and the most beautiful flowers can grow out of their ideals and values that can pick up human future from the abyss, triggering major changes in international affairs, particularly so when cultural identity is emerging as a decisive factor.

The identity of Russia is embodied in her language and her rich traditions. Russian language united the various strands on the soil of Russia into a Slavic identity, which betokens close ties with India. The word *Slav* has been interpreted in several ways. One is that *slava* means 'glory', namely 'a glorious people'. *Slava* is cognate to the Sanskrit word *śravas* 'glory'. Sometimes the word *Slav* has been interpreted as *slovo* 'word', a people proud of their language. The Slavs occupy a place of eminence among Indo-Europeans who have retained a number of ancient words in their daily language unchanged for the last five thousand years. The continuity of the Slavic tradition is unique.

The discovery of Sanskrit in the nineteenth century as being related to the European languages was a major self-discovery for Europe. Sanskrit became a catalyst in the stabilisation of the nation states via linguistic integration, as in Russia. Russian was closer to Sanskrit than either German or French; hence it was considered to be more classical, and became a symbol of national pride. In 1784 Prince Scherbatov wrote in his novel that a nobleman was sent to India to learn Sanskrit. This is the first reference to Sanskrit in Russian literature. Long before the Indo-European model

was formulated, the Russian intellectuals were aware of the solid earth of India, and of Indians in flesh and blood. In 1835 the Minister of Public Instruction Count Uvarov appointed the first professor of Sanskrit. The greatest Sanskrit-German dictionary was published in 1852 from St. Petersburg in seven volumes and to this day it remains a masterpiece of monumental scholarship. India has a project to enlarge and revise this dictionary, but it will take centuries to do so, and till then the St. Petersburg lexicon will probably remain the main reference work.

Russian words are close to Sanskrit, like *brat* for *bhrātā* 'brother', the Slavic word *rudru* 'red' is akin to Sanskrit *rudhira* 'blood', *rudhira* in Sanskrit has lost its primary meaning and is used in its secondary connotation of 'blood'. The Russian word *gora* for 'mountain' is Sanskrit *giri*. Thus the Russians and Indians share a linguistic heritage in the domain of nature. Some of the commonalities we share are basic. During the Second World War a slogan that fired the Russian mind was *zhivyot rodina mat*, and decades ago its posters were prominently displayed in the House of Soviet Culture at New Delhi. This sentence springs from the depth of the Slavic mind. *Zhivyot* is a Rigvedic form *jīvyāt* meaning "may live long". *Rodina* occurs in the *Rigveda* as *rodasi*; thereafter it has disappeared in Sanskrit, while it is alive in Russian. The sense of linguistic longevity in Russia is strong. The word *rodasī* means 'heaven and earth' in the Rigveda, but in Russian it is found in the singular. The Russian *mat* is *mātā*. The whole phrase means: "may mother earth live long". This is the slogan that made Russia impregnable to the Nazi might, as it is the 'within' of the soil of Mother Russia, and the mystic fire of the mind of the Russian peasant.

The emergence of Leo Tolstoy as a cult figure and the dialogue between Leo Tolstoy and Mahatma Gandhi is another major landmark in India-Russia relations. Russia and India have to evolve new parameters woven around our shared heritage in the present millennium.

European unification over the trenches of centuries of wars has given peace and freedom to the states of Europe for half a century. Unipolarity, conditioned by monotheistic dogmas, is giving rise to exclusion, extremism and violence. As early as May 1991 the then Defence Secretary, Richard Cheney had warned France and other European powers that the US will walk out of NATO if they try to create an all-European rapid deployment force to defend European interests. To be free from dependence on allies, the Pentagon is developing a 'global reach' weapons system to strike its enemies at lightning speed from its territory. This drive has gained urgency due to the difficulties experienced by the USA in gaining international cooperation for the invasion of Iraq. Unilateral intervention for subservience and regime change is enunciated in the National Security Document of 2002. This 'unipolar decision' of the US calls for a restructuring of the international political system.

The inter-civilisational dialogue and historical experience of various countries can be conducive to a corrective perception of multipolarity. The classical heritage of the Indo-European languages can become the bedrock of the recognition of the 'Other', an affirmation of difference. Collision of cultures has to become an enriching relationship. The sounds of the outside world have to penetrate the 'culture of walls' of Gaston Bachelard. Confucianism teaches that we are not

born human but become human. Russia which combines Orthodox Christianity with Slav culture, with its vast political potential and natural resources, can join India in getting rid of the 'spiritual emptiness' of humans. A 'universal civilisation' tied with threads of steel should not erase the work of distinct cultures.

India and China populated by one-third of the human race, but possessed with the deep waters of the mind ennobling their hearts, stand at the tonality of a new order. The last twenty-three centuries have seen a continuing cultural interflow between the Western Paradise that is India and the Celestial Kingdom that is China. The rustling breeze of Buddhist fragrance has awakened the mindscape of both countries, endowing them with the richness of thought, the harmony of art, the magnificent colour of murals and sculptures, incarnating a creative life. The first contacts were made by Buddhist scholars from India who appeared in the Chinese capital in 217 BC under the Tsin dynasty. Contacts during the Tsin dynasty are a fair possibility as the Sanskrit word for Cathay is चीन China, which was the dynastic name Tsin as heard by the Indians. The chinoiserie of the eighteenth century led to revealing the bonds of India and China. Resurgent India and China have to revitalise their relations, with no 'mine-ness'.

To the Chinese, the way to the Western world, that is to India, became the Path of Sutras. Across the vast stretches of the desert, in the void of the self, they heard the echoing of 'I am the Truth'. Travelling and traveller became one, one with the eternal. The waterless deserts were the void of the self. The traveller trod not with his feet, but with his heart on wings. Courage tore the terror of the terrain, and despair turned to hope in the supreme quest of the 'beyond' without shores. The drop departed from its native home, found a shell and became a pearl. The desert and oasis became an embodiment of Buddhist teaching. The desert symbolises hell and the oasis paradise, or in the broader perimeters of Buddhist philosophy "everything flows and nothing is permanent".

In the reign of Kaniṣka, bilateral relations entered a new phase in economic, political and cultural domains. Kaniṣka as the greatest of the Kushan emperors symbolised his international status by the adoption of four titles: Devaputra or Son Heaven from China, Shaonana Shao or King of Kings from Persia, Kaisara or Caesar from Rome, and Maharaja of India, signifying the imperial dignity of the four superpowers of the time: China, Persia, Rome, and India. He played a major role in the dissemination of Buddhism to China. The policy of cultural internationalism enunciated by Aśoka found its efforescence in the reign of Kaniṣka. Hsüan-tsang relates that Kaniṣka defeated a Chinese state in Central Asia and a Chinese prince and princess came as hostages. Territories were allotted to them in Punjab, known as *Cīna-bhukti* and *Cīna-koṭa*, which Hsuan-tsang visited in the seventh century. Now they are villages called Chiniyari (near Amritsar) and Chiniot (near Sialkot). They introduced two new fruits to India: the peach and the pear. They came to be known respectively as *cīnānī* and *cīnarājaputra* which means "Peach the Chinese Princess" "and "Pear the Chinese Prince".

In the seventh and eighth centuries, scientific works were known as 'Brāhmaṇa Books' in China. They dealt with astronomy, calendrical science and mathematics. During these two centuries Indian scholars were employed in the Astronomical Board at the Chinese capital. Kāśyapa Hsiao-Wei, who was there shortly after AD 650, was preoccupied with the improvement of the calendar, as were most of his Indian successors. The greatest of them was Gautama Siddha who became President of the Board. These scholars brought an early form of trigonometry, which was then being developed in India. The official history of the Sui dynasty, completed in AD 610, contains a catalogue of Sanskrit works on astronomy, mathematics calendrical methods and pharmaceuticals under the generic caption of Pho-lo-men or Brāhmaṇa Books.

Along with Buddhism, sugar was brought to China. Sugar is termed *shi-mi* 'stone honey' in the *Sui Annals* which renders the Sanskrit *śarkarā,* from *śarkara* 'granules, stonelets'. In AD 647 Emperor Tai-tsung sent a mission to Magadha to study the secrets of boiling sugar. This method was adopted by the sugarcane growers of Yang-chou.

The earliest specimen of printing in China is a printed sheet with the figure of the Goddess Pratisarā in the centre and Sanskrit mantras written concentrically around her figure. It is dated AD 757. The world's oldest printed book dated 11 May 868 is a Buddhist work on transcendental wisdom entitled Vajracchedikā, now in the British Museum. Printing flourished as an integral part of Buddhist requirements for large number of sutras and mantras for mass distribution.

The economic might of China, and her becoming a major military power are grounded in the context of its Han vs. barbarians ideology of two thousand years. Religions, cultures and languages (all plural) can play a role in creating a cultural sphere to uphold trans-national principles of shared values. Dialogue between India and China can turn into an enriching relationship. Buddhism with its multiple universes of gods softened sinocentrism. Chinese literati were ever on perilous paths to Serindia and India to acquire new sutras, new concepts, new art forms, new scientific knowhow, new military perceptions like 'power and virtue'. The interior and exterior were no longer sharply contrasted. The interactive mindset did not shut out the foreign but welcomed heterogeneous elements. It became an open culture. The pre-existing religions and thought systems harmonised with Buddhism. India and China with their vast experience can provide an alternative to Huntington's three fears: (i) dominant Western civilisation is reaching a low ebb, (ii) the hegemony of Western civilisation can be endangered by the Islamic and Confucian civilisations, and (iii) dominance by force to prevent the dissolution of hegemony. Huntington uses culture and civilisation as interchangeable synonyms. The exact conceptualisation of culture and civilisation can contribute to their peaceful coexistence. The Life sphere has two tiers: the inner core and the outer shell. Culture is the inner core: the ideals or standards on which value judgements, aesthetic feelings, and other aspects of the ethos are expressed. Civilisation is the second tier of the life sphere, the outer shell of institutions, social apparatuses, scientific knowledge and technologies to maintain the life sphere. Civilisation the outer shell, is built on culture the inner core. Both are

closely linked. While civilisations can be global, cultures are of a pluralistic nature. Technological innovation, instantaneous transfer of information, global political and economic systems transform into a near-unified globalised civilisation. With the universality of civilisation, differences between cultures take on an ever-increasing importance. The instruments of civilisation are used in accordance with the ethos and values of a culture. Diversity of cultures and shared or common civilisational apparatuses are both imperative. India and East Asian countries have a history of two thousand years of harmonious interaction between different life spheres. Polycentrism has made them reap the benefits of cultural diversity. India and China have travelled on the road to a distinctive Asian value system of (i) restraint of individual desires and ambitions, (ii) harmony with nature, (iii) concert between the group and the individual, as defined by Mr. Kawachi Takashi. The economic analyst Samuel Brittan sought to debunk the myth of the 'Asian model', evoking a spirited charge from Prime Minister Mahathir Mohamad that superpowers were imposing standards not appropriate to the needs of poor countries. A stunning reaction followed: the currencies of the region went into a free fall: what a symbolic timing! The Asian model posits equitable universes with regional variants, respect for independent sovereign nations, patience in international affairs, and renunciation of hegemonistic sacred missions of any kind. The optimistic assumption of international dialogue is: cultures can inspire and civilisations can learn from one another.

China, Korea and Japan focus on interaction—instead of individual entities—called the spirit of benevolence or *jen*. The Chinese character for *jen* combines the elements of 'person' and 'two', that is, it focuses on the individual and group acting as one. It is like the *Gingko biloba* leaf which Goethe extolled as a symbol of that which is "twofold and yet one". The culture of *jen* is neither dualistic (I-Thou of the West) nor monistic (monotheism of the West), but interactive. The Buddhist text of *Jen-wang-ching* was translated from Sanskrit into Chinese twice. Information technology may lay the foundation of a worldwide culture of *jen*. Computers, cell phones and other electronic items require interaction to function. The computing terminology of *inter* (internet, interface, interactive) is a counterpart of the concept of *jen*. The post-structuralist vocabulary is full of the prefix *inter*, e.g. inter-subjectivity, inter-textuality, inter-mediation. It is a paradigm shift from individuality to relationality.

With the new information culture, words combining two opposing concepts are becoming common, for example: glocal (global + local), prosumer (producer + consumer). The intermingling of contrastives into one word is common in East Asia, like 'ascending and descending machine' for elevator which denotes only elevation or ascent. Relational concepts have to be applied in the vast arenas of international relations to inject a new harmony that is mutually beneficial and a cultural confluence that becomes creative. The Saint George complex to slay the dragon to win the hand of a princess threatens human existence. The supra-national cultural virus, and memory-erasing and mind-emptying (MEME) viruses are disrupting independent nations into 'self-hating' people and grow on them as invisible aids to turn into tumors. Host nations turn into objects in the

belief that they share the anonymous collectivity of Western civilisation, and one day may become 'honorary white nations'. In the era of colonisation people disallowed the objectifications that colonisers, missionaries and sociologists created for them. If one remains an object one cannot become a subject. Subjectivity was and is reserved for the whites. MEME consumerism and hedonism is creating a global empire of objectification. The burden of cultural civilisation is being willingly owned by the recipients, opening themselves up to the gaze of the Super-Other who seeks to dominate the earth as the immaculate virgin of modernism.

We have to seek an interactive symbiosis of the economic, cultural and social capital, to use the terminology of Pierre Bourdieu. It will be values-sensitive and futures-creative. It will be structured on the four levels of (i) love of one's land and history, (ii) sacredness of all life, (iii) diversity of nature, and (iv) unity in diversity or polycentrism. The territorial imperative is fundametal to life. The biological sciences have discovered that territory is a genetically determined form of behaviour. A mysterious flow of energy and resolve invests territory. Thinking monocentrically does not put man in touch with life. David L. Miller says: "The imperialism of the mind... cannot forever endure". Away from globalisation we need a shared earth, a renaissance of multiple centres reverently placing a princely kiss on the sleeping beauty of multiple identities.

2. NEW PARADIGMS OF DEVELOPMENT

Bit of a historic perspective may help us to probe new paradigms of development. In AD 529 the Byzantine emperor Justinian I closed the Academy of Plato and expelled Pagan teachers from the famous seats of learning. The whole period between the end of Classical civilisation in the 6th century and the revival of learning in the 15th century came to be known as the Dark Ages. In the 15th century Petrarch opened a new method in scholarship and revealed what we denote as **humanism**. Learning no more remained a pursuit of a special and recluse class. The new revitalising faith made the work of scholarship highly ardent. The men who followed it knew that they were restoring humanity to its birth-right after the expatriation of ten centuries. In the fields of science, humanism wrought important changes. The newly aroused curiosity for nature encouraged great minds to make practical experiments, penetrate the working of physical forces and invent scientific instruments. Classical authors supplied hints which led to discoveries of far-reaching consequences as those of Copernicus, Columbus and Galileo. The positive, inquisitive, secular spirit of the Renaissance, inspired by humanism, gave rise to a new education. Each town established its public study, academy or university. **Renaissance** implied a new way of regarding the material world and human nature, a new conception of man's destiny. A new world was born.

For centuries, European grammarians had been trying to find the etymologies of Greek and Latin words like *theos*, *divine* from Semitic roots, but in vain. They came to be discovered in 1816 when Franz Bopp published his comparative study of Sanskrit, Greek, Latin, Persian and German languages. His scientific investigations laid the firm foundations of the concept of **'evolution'** of languages. Three decades later appeared the great Sanskrit-German Dictionary from St. Petersburg, and 'evolution' within language had been firmly established. This linguistic concept of 'evolution' dominated the intellectual climate of Europe. Out of it was to come Darwin's theory of organic evolution, in the *Origin of Species* which was published seven years after the Sanskrit-German Dictionary. The linguistic transparency of Sanskrit thus gave rise to the scientific concept of Evolution.

The empirical-positivistic philosophies which developed in the 17th through the 19th centuries refused to consider the possibility of 'pre-existent' or innate truth. Modern science is based on them. Man was viewed as a *tabula rasa* or blank slate at birth and he acquired everything through his senses. The creativity of science tended to the continually expanding discovery of the secrets of nature. Based on exterior discovery, the notions of progressive control of nature have brought life to the brink of a winter of extinction.

The atom, the fundamental building block of matter, was originally conceived as a discrete substance. Since then, the atom has suffered decomposition into elementary particles. These in turn fell under the spell of duality or complementarity, a doctrine which will not permit us to say

whether they are particles or waves. Furthermore, it had turned out that they are no longer permanent; they are fleeting episodes in the microcosm. Therefore, atoms do not affirm the question whether everything that exists is material. A proper answer to this question might be: Matter is perhaps no longer material.

It is a tendency in physics and even chemistry to reduce all phenomena to the terms of these sciences. They even try to limit explanations to that which is currently known in them. Humanists and biologists fall in: so respected are the deductive aspects of the sciences of matter and energy. But there are processes in nature such as protoplasm, cytoplasm, cellular nuclei, which are inexplicable. They have reduced to doubts the basic assumptions of these sciences.

The idea that matter is "alive" arises in modern physics as a consequence of the wave-particle character of matter which is one of the main concepts of quantum mechanics. It says that matter has two aspects, a particle aspect and a wave aspect. This is expressed mathematically by Heisenberg's Principle of Uncertainty.

To cite F. Capra "Modern physics reveals the creation-destruction rhythm of the universe in a new light. According to quantum field theory, this rhythm is not only expressed in the turn of the seasons and the death and rebirth of all living creatures (in which the Hindus believe), but is also the basis of the existence of matter and of all laws of nature. Indian artists have expressed the eternal cosmic dance in magnificent sculptures of dancing Shivas."

There is in the modern mind a growing wonder at the baffling depth and immensity of the perspectives being opened up by science, and a growing sense that they are somehow grasped together within a supremely intelligible context having more dimensions than space-time—a context which man is perpetually engaged in reconstructing from the glimpses afforded him by the play between reality and understanding.

The confrontation between man's inventions in the form of technology and human culture as well as the violent effect of the application of man's acquired knowledge of nature to the destruction of the natural environment have reached such proportions that many people in the modern world are at last beginning to question the validity of the conceptions of science. The revolt emerges from science itself. The famous study that has emanated from MIT, *Limits to Growth*, has sought to apply the methods of modern science to a study of the effects of the application of this science in the future. The authors of this work as well as many others seriously concerned with the ecological crisis, have proposed a change in man's concept of growth, a return to non-material pursuits, a satisfaction with fewer material objects and many other well-meaning changes. In the words of Sayyed Hossein Nasar: "But very few have realised that the pollution of the environment is no more than the after-effect of a pollution of the human soul which came into being the moment Western man decided to play the role of the Divinity upon the surface of the Earth, and chose to exclude the transcendent dimension from his life".

Growth-mania has led to intensive depletion of natural balances that has upset the ecosystem. Excessive growth has become pollution. The Gross National Production is now proportionally

becoming the Gross National Pollution. If such growth is not halted, both the Economy and Ecology will become Ecocide. The new religion of technological worship whose ritual is conquering nature, devastates the natural web of life. We are sewing a dress of fire for the Environment, both within and without. Have we the right to do so?

Man is fast approaching the threshold of a newer world as Professor Y.D. Prokoshkin and his group discover 'antimatter' using the world's biggest synchroton at Serpukhov in the Soviet Union. The Committee for Inventions and Discoveries under the USSR Council of Ministers has entered this outstanding discovery in the State Register. The pranks and paradoxes, blows and bumps of Economic Man face aching flashes and devastating shocks. Man should not burn in the fire he has kindled by allowing himself to forget who he is.

With the preeminence of scientific and technological advance, acquisitive materialism has become the dominant cultural value. It threatens the very existence of life itself. A new paradigm has to emerge to assert the original greater and all important reality of life, destiny and mankind. Emergent civilisation has to find its clue in a unified flow of cosmic power in making up a single verse of the Universe: Life.

In the politics of transformation, quickened by the impending nuclear winter, India can envision a new order wherein the centrality of Man, of Life may be affirmed. Away from the apocalyptic symbols and archetypal patterns of West's pursuit of power over fellow men, and for that over nature, will we find inner limits for meaningful goals? Will Time dawn, pristine empty, in whose flowering heart Man once was?

Paradigms is from Greek *para* 'beyond', *digm* from the Greek root *deiknumi* 'show'. It is the showing beyond.

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3. A THOUSAND WEEDS

A pertinent question has been raised by Ananya in keeping with the significance of her name which means "not to be duplicated by anyone". The words 'universalism' and 'responsibility' are appalling. Both of them remind of a theocratic approach. The idea of responsibility implies that I am my brother's keeper. It is the diminution of the brother.

Like trees, human beings need to be rooted. Without roots neither a tree, nor a human being can grow, foliate or flower. If we kill the roots how do we foliate or blossom? Yet our society conspires to render us rootless, alienated. Unwittingly we try to cut ourselves away from our roots, trying to find sustenance in technology. Technology can only be a means, it cannot sustain life.

The present decade is a child of a post-communist and a post-consumerist world. Secularism was an *enfant terrible* of communism. With the death of communism the concept of secularism can find no solid support. Secularism is the desiccation of values. The emerging world has essentially to be a world where spiritual values are given their due place. In the 1960s, the Chinese intellectuals called the cultural revolution, the 'thousand weeds'. We have left behind those 'thousand weeds' and the ideologies of that period have suffered a natural death. Ideologies are passing elements and cannot survive for long. They result in regimentation. They are new theocracies. They dehumanise people, and denude them of a sense of responsibility. They are no universalism. Instead of static ideologies and their imposition, we need an *interflow* of cultures, of ever new ideas that make us pilgrims of eternal evolution both physical and spiritual.

The problem of perceptions is particularly acute in India. Our education is geared to the training of bureaucrats or of technologists, and not of humanists or of scientists. Science as a dedication looks minimal on the Indian intellectual horizons, and also in our lives.

Why an escape from excellence? It is a result of our system of education which disowns excellence as central to human advance. It is significant that we do not have a Ministry of Education, but only a department under the Ministry of Human Resources Development. We think of ourselves as human resources and not as human beings. How much more catastrophic has the problem to become to resurrect the correct perspective. Hard set attitudes have tended to become rigid emboxments rather than open spaces, static ideologies rather than flexible ideas. A Sanskrit verse says that everything that is great, that is worth striving for, is subject to constant change. It has to change every moment: *kṣaṇe kṣaṇe yan navatām upaiti, tadeva rūpaṁ ramaṇīyatāyāḥ*.

The human mind finds its efflorescence in spaces that constantly change. The communist or communistic frameworks had made it impossible to conceive of universalism or of responsibility in the true sense, whether personal, or collective, or of the state. Now in the freedom from ideological constraints we will have to look within to be able to understand the depths that lead us to ever newer heights.

This imparts a different complexion to the idea of "responsibility"—it ceases to be a case of one's being my brother's keeper, but more, an organic, flowing relationship between oneself and the world. There is no rigid boundary between the world outside and the world within. Each person is a microcosm of the universe. What is within is also outside, what is external is a reflection of the deep within. Besides being a microcosm, one has to become a micro-theos, a divinised human being. This does not mean that one takes on the contradictions of religion. Every system, every institution has its contradictions. We have to move beyond them to the essential, but dynamic and fluid core.

I would like to end with a quotation from the Japanese Hokke Sammai or Meditation on the Lotus Sutra. It says: "All sins are like frost and dew, and so the sun of Wisdom can disperse them." It is wisdom then that we seek. Even wisdom is in constant danger of being petrified into ideologies. The wisdom we seek has to be constantly moving. Even the Absolute, the *śūnya* evolves into *parama śūnya*. So the Absolute modifies and moves. It has to be dynamic, otherwise it stifles life. We cannot think of universalism or of responsibility, individual or collective, in a framework dominated by The State. Every creature of the world is for us book, picture and mirror. We have to see the beyond within.

20 Aug 1985 (India International Centre)

4. CULTURAL PLENITUDE

Wherein lie the saps and sinews of the culture of Man? Where lies sensitivity, the horizon permeated with reverence for life and love for creatures: is the lonely pine my brother? I am entangled in the mountain mists, the utter silence of grey void, the drifting billows of vapour: for somewhere therein is the throbbing substance of life and meta-life. The four-dimensional logic of objective existence is but as essence of unfathomed universes of thought. Secret links of man and nature are the purest, primordial beauty.

Man and his environment woven together in a fragrant heritage: the whole of nature, those frontiers of the real, gusts of wind or pollen from the infinite primaeval forests of India's unknown time: they were our Āraṇyakas preceding the flights of the Upaniṣads. Nature planted her heart in the mind of India. Out of it, out of *araṇis* came the fire, the Agni that was decisive in its timelessness. Poetry and history, time and man intertwined.

India's earth held the voices of her eternal poet's deep within: पश्य देवस्य काव्यं यो न ममार न जीर्यति ॥ They were the coming together of man and creation, wonder and awe, the *camatkāra.* The word *camatkāra* refers to the 18th chapter of the Yajurveda, the remarkable *camaka* hymn. It is an affirmation of life, the substantiality of existence, which is to be attained by every me. The me is echoed by every twin phrase of Sanskrit *ca me ca me:* strivings and weavings, songs and poems, light and enlightenment must my exertions gain for me. Stoney wastes, clayey plains, hills and dales, wide sands and dense forests: must my exertions gain for me.

The Rigveda, the first document of the Indo-European peoples and of the Indians in particular, begins with the word Agni, the mother of civilisation and culture. Homage to Agni (*Agnim īḍe purohitam....*) became an intellectual reality of human evolution. Reverie by the fireside, the yajña and homa, had axes that were philosophical. The conquest of the superfluous gives man greater spiritual excitement than the conquest of the necessary. The yajña was a pyrotechnical perception of the depths of the universe in continuity of thought and thaumaturgy. The pyromenon or the phenomenon of fire became active in light, the symbol of transcendance. Fire's movement or its repose became conducive to hymns: the havoc of fire inspired the destiny of Rigvedic man. It linked the small to the great, the hearth to the volcano. Fire was not a separable datum of experience. It was linked by analogy to other aspects of experience. The figures of simile and metaphor in literature fired the enchantment of the mind.

The Japanese monk Enku sculpted a hundred thousand statues. They are 'Chip Buddhas' where the transitions of planes are sharp and they reveal the encounter of the tool with the surface. Enku's attitude in carving was spontaneous. Was the *śloka* not born in spontaneity? Is the human not conceived in the abandon of joy? Enku carved the heart of creation. Tall oaks and cherry trees entwined with wisteria vines now stand at the spot where Enku attained nirvāṇa. People living in

the village say that these vines will bleed if anyone cuts them. They are the creative touch of the rarity of life. Hunt not, hearken to the unseen in the kingdom of the revealed heart: मा निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः। Let time dawn, pristine, empty in whose flowering heart I once was.

Creativity may not exist without mystery. The link between the creative experience and mystery is consistent in diverse cultures. Out of chaos order is born. Order out of non-order, ever new forms out of the formless is implicit in the classic meaning of creativity. The scientific analogue is that the earth evolved from nebulous clouds of particles which were floating about in space. To employ the words of the Prajñāpāramitā-hṛdaya-sūtra: *śūnyata eva rūpam.* The empirical-positivistic philosophies which developed in the 17th through the 19th centuries refused to consider the possibility of 'pre-existent' or innate truth. Modern science is based on them. Man was viewed as *tabula rasa* or blank slate at birth and he acquired everything through his senses. The creativity of science tended to the continually expanding discovery of the secrets of nature. Based on exterior discovery, the notions of progressive control of nature have brought life to the brink of a nuclear winter of total extinction. This has prompted modern trends of 'humanistic psychology' to a direction that is consistent with much of Indian thought. India's visualisation has become a model for deeper understanding of the human being, wherein the amazingly complex universe of consciousness becomes the concern of creativity. This may lead the coming decades to a transcending process in which we open ourselves to the universal order of which we are a harmonious part, to *Ṛitaṁ ca satyaṁ ca* of the Rigveda. In these new creative moments the Western man feels a sense of unity between himself and the universe. The French have tended to consider many of our technical innovations as 'inventive' or 'clever' or 'resourceful'. However, they reserve the term 'creative' for more spiritual 'innovations', such as great art and philosophy, painting and poetry. It is the immutable and eternal reality from which the flux of the world appears. It is the *ātman* which consists of interior light (*antar-jyoti*). It is the light with which the poet wishes to merge himself: *tamaso mā jyotir gamaya.*

The multifaceted richness of the structures of India's consciousness are multiple patterns of the divine. Polytheism alone can move meaningfully through a pluralistic universe. Pluralism is a homage to the meaning of the Cosmos in its seeming anarchy or infinite order. The whole process of India's creativity was purified, perfected and ennobled in the marvellous art and capacity for creating gods and goddesses. It was "the power to create for himself new and individual eyes, always newer and more individualised" (Friedrich Nietzsche, *Joyful Wisdom*, 1960:180). It was the constant transvaluation of meaning and being, of knowing and communicating. In India we always discovered variousness and many-sidedness in the flow of the Perennial. The structures of meaning and being became enshrined in the stories of the endless pantheons of gods and goddesses in the Purāṇas. They were beyond measure, as immense as life: *Prāṇo vai virāṭ.*

Each of us has his or her 'secretly potent pantheon of dreams', new potencies, new realities of expression. Every new turn is a touch with fresh depths, a re-turn to the deeps of the Perennial to

infuse new life with new symbols. The Eternal is Value and the New is Meaning. We have to realise that the centre of India was, is, and will be not only everywhere, but also in *all* time. India is the only country in the world which uses the *Sṛiṣṭi Saṁvat* or Era of Creation that runs to two billions (1,96,08,53,085) years. This staggering immensity of time pollinated the ultra-consciousness that creates a sense of oneness with the universe. With the preeminence of scientific and technological advance, acquisitive materialism has become the dominant cultural value. It threatens the very existence of life itself. A new paradigm has to emerge to assert the original, greater and all important reality of life, destiny and mankind. Emergent civilisation has to find its clue in a unified flow of cosmic in making up a single verse of the Universe: Life.

Growth-mania has led to intensive depletion of the natural balance that has upset the ecosystem. Excessive growth has become pollution. The Gross National Production is now proportionally becoming the Gross National Pollution. If such growth is not halted, both the Economy and Ecology will become Ecocide. The new religion of technological worship whose ritual is conquering nature, devastates the natural web of life. We are sewing a dress of fire for Environment, both within and without. Have we the right to do so?

Our commitment to the billions of creation has to be the creativity of a new global environment. You, my dear friends are the *kavir manīṣī svayambhūḥ paribhūḥ* of this new order. We have to befriend the water and the wind, the transient and the transcendent, so that we may declare with the seers of the Atharva-veda 16.3.6: "The unbounded ocean am I" समुद्रो अस्मि विधर्मणा।

The last two centuries enshrine the brilliant scholarship and substantive resolve of minds to explore the immensity and unity of life. We have to continue this pilgrimage in quest of a vision of humaneness, humanism and humanity thrilled with light. Words carve images of life and through their disguise is the future filled with light. They unite us with the subsconscious down in the silent geographies of the mind. We know for sure, with the Czech poet Josef Vaclaw Sladek (1845–1912):

Your remained with us, you sweet tongue
When everything was lost in pain and pressure.

Finally, in the words of Poet Tagore:

কত অজানারে জানাইলে তুমি,
কত ঘরে দিলে ঠাঁই—
দূরকে করিলে নিকট, বন্ধু,
পরকে করিলে ভাই।

Thou hast made me known to friends whom I knew not.
Thou hast given me seats in homes not my own.
Thou hast brought the distant near
And made a brother of the stranger.

In the simple vastness of this catalysis be born the minds and horizons, the delicacies and dreams of a shared human order of cultural plenitude.

5. ASMITĀ

When does our Identity (Asmitā) shimmer: in the hemisphere of " is" or of "seems".

Deeps of millions of eyes and the vision of the Supreme, spiritual purity and sensual joy, *sahaja* or sexualism joined to the highest wisdom, a thousand fetters and infinite liberty, journey of the spirit and cosmic symphony, deeps of the void (*śūnya*) and millions of creations: this vast tangle of paradoxical forces breaks forth into creative power in Asmitā. Nature is inert in the night of Brahmā, but comes to dance when Śiva rises in His rapture and sends pulsating waves of sound and movement through inert matter. Body and Spirit playing, longing, creating, lingering in a kiss blinded by the beauty of the flowers of His creation, come to learn His divine being; a spontaneity powerfully expressed by composer Skryabin in the *Boston Symphony Orchestra* in October 1917:

O, my world, my life, my blossoming, my ecstasy! ....
Ever-creating, all-irradiating, all-vivifying,
Divinely playing in the multiplicity of forms, ...
And the universe resounds with the joyful cry: I am.

In the everywhere of His dance, in His *cidambaram* that is ubiquitous, we resurrect Tirumular's Pure Space, the Light therein, and lo! the Lord is dancing with Water, Fire, Wind and Ether, to transcend illusion and super-illusion, māyā and mahāmāyā. It is the harvest of an intensely lived life, wherein is felt Naṭarāja dancing in heart and limb, nay in the very heart of the world:

I shall find hidden Thy infinite joy
In every splendour of smell and vision and sound. (Tagore)

In Asmitā, we transcreate the unison of counter-aspirations in the rapture of dance and the intrinsic joy of sound, in the coming together of the bonds of the eternal and the infinite freedom of the vanishing todays, the eternal movement and the fleeting transparency of life, the cloudless universal and the titillating moments. We seek to discover the creative in aesthetic expression, in the snares of sight and sound, in a golden surrender to the sacred and secular, and who knows: "who is a kinsman, and who a friend" (Śāntideva). Asmitā is a celebration of the identity of India in her multiple living gestures, in the abiding joy and glory of the many:

My passion shall burn as the flame salvation,
The flower of my love shall become the ripe fruit of devotion. (Tagore)

Asmitā summons to a new awakening, in the very ecstasy of the newness of the image, where the critique of reason as well as the warmth and reality of life converge into a free rationalism of human experience. To borrow the words of I-tsing, Asmitā equals in beauty heavenly flowers; and the high principles it inculcates rival in dignity the lofty peaks of a mountain. अस्मिता हसतीव सर्वभूती: । Asmitā is a flicker of the vast cathedral of silence that India has been and is, a land open to winds from afar, a place bathed in eternal youth, a sanctum keenly alive to the immensity of

ideas in the vastness of time, ever inviting us to come out of ourselves into expanding Consciousness: O, my roads and their cadence.

Asmitā commences with the cosmology of creation made up of passion and even the gods who dwell in the kāmadhātu cannot escape from it. In the dogmatics of the four classes of Tantras, passion is revealed by four ways of expression: by a smile in the kriyā-tantras, by a glance in the caryā-tantras, by an embrace in the yoga-tantras, and by a yab.yum union in the anuttara-tantras. Reality is refined into progressive purification and sublimation. In the middle of the Śrīcakra, the motive force of the universe, is the mysterious matrix, the bindu, symbolized by AṀ. It is the embryo of the supreme sound, identical with the very essence of consciousness. Bindu is the male-female binome, the bivalence of Being sensed in the depths of inner experience and reflected in the play of life, intended to reproduce the universe by the active participation of man and woman. It is a perilous journey beyond duality where the psychophysical entity of *kāma* has also to be spiritual sublimation of love, by substitution to divine nature, by *āropa* to *svarūpa.* This happening of Asmitā presents the visions and flashing apparitions of cosmological paradigms. Herein we read the hieroglyphics of the coefficients of cupidity and concupiscence and of interactive contemporaneity.

The Sapta-nadī or Seven Rivers flow on the body of Mother India, wrapped around with the tentacles of the psyche. There are also localized in centres of the body that is identified with the cosmos. The sādhaka visualizes in them the vanity and vacuity of the flowing of ephemeral manifestations. While they are geographic entities, they are projections of consciousness as well.

Like Bollywood is Pollywood the theatre of Political thought and action. This Theatre State sets fashions and passions in ideas and norms for the nation. The camphor flame of this political psychosphere is the flow of multiple streams of religious denominations.... Along with them is the orgy of foreignism sweeping the country, the new sensibility in the paradigm of pluralism. Pluralism is the openness to multiple forms of reality. They are the many structures of meaning and being in which we constantly live. Human depths can be lived out of the rag bag of the many. Contemporary life is loosing horizons, fences, boundaries. The emerging pluralistic universe seeks relevance in theodiversity to purify, perfect and ennoble our existence. In theodiversity free and many-sided thinking has the power to create new and individual eyes, always newer and ever more individualized.

The mytheme of living is its solidarity with all life, even with the Gods. Man is not alone in the universe, but a nexus with all beings and material things. He has to go beyond his individuality in his desire for transcendance. The existing aspects of life have to be integrated into new myths that ever unfold. Human plenitude is beyond socio-economic parameters. The deeper meaning lies in the absent mythemes (*śūnya*). Absence is the challenge that liberates us from inertia. Absences symbolise possibilities, and their causes or reasons perceived give birth to the modern man. Intellectual innovation suffers in the absence of social beliefs and values without the patina of historical personalities. Our immediate concern is to understand and evaluate the fate of cultural

modernity which lacks the ever-moving manifoldness of time, minds and lands. Creativeness can be cultivated where many currents flow, tempering the rigidity of the ageing past into the fluidity of the unborn future.

From his heart in the air, the modern artist has to plant his feet on the earth, on the present. The Persian poet Rumi says:

Depart, learn love, and then return before me.
For shouldst thou fear to drink wine from Form's flagon
Thou canst not drain the draughts of the Ideal.

Asmitā is vibrant magnificence, elusive lights, charm-weaving curves in rippling lines, assertive robes in the candor of youth, the storm of world-flow, the beauty of the earthly, the sensuality of sound, the anguish of passion, the smoldering continence breaking forth into undressed attractiveness and sensuality of youth, in the post-modern abandon of music, in the supreme fire of transgressions, in the higher octaves of intimacy, the world of the mind unfolding in the theatre of things out here, a pleasure diamond scintillating to life. This exuberance of youth is the crescendo of Asmitā, in its exhilerating sense of freedom, translucent quality of sensuary experiences, the bliss of here-and-now, and a flight into untrammeled freedom:

Leave the stallion, the wind, behind,
The rider, the mind, will soar in the sky.

From the culture of the eyes to the flowering of the mind in a song of ḍākinī Kambalā, that distils centuries of inquiry:

Lotus pollen wakes up in the heart's centre—
The bright flower is free from mud.
Where do the colour and fragrance come from!

Asmitā is a widening of the mind and a deepening of the heart, a window to the immensity of the many-splendored mine. Our Identity is both reality and desire born from the silence of centuries, that have traversed endogenous and exogenous mindscapes. Our real world fluttering in the whirl of words plants the readers in the harmony of the multiple. Asmitā is a constant endeavor to replace the present imperfect by a future perfect in a dynamic interplay of forces.

Sangam is a melange of yesterdays and todays in the temptation of creativity, the grace of tradition and the verve of youth, in a vision with shades and sinuous rills of the ever-creative. It summons us to the beauty and energy beyond all bounds of form, creating images that have a beguiling lightness, looking for a vision where no vanity is displayed, and sonorous in the cathedrals of the freezing and flowering of the mind.

6. MURMUR OF TRANSFINITES

Light of the voyaging moon
Bathes the scene with tranquil radiance

Art links us to the bonds between the realms of reality and possibility, that surges and throbs to the quickening rhythms of universal energy. When the hardware of galloping modern technology has completed the eco-grazing of our planet and humanity stands groping for direction, then the tiny pebbles of the Spirit gathered on the shoreline of life will become fine pearls, which we will carry back to our hearts, intertwined with the Sea of Consciousness. Will inordinate greed destroy humanity? A yoginī says:

Envision the rags you pick and stitch as empty space (śūnyatā).
See your needle as mindfulness and knowledge.
Thread this needle with compassion
And stitch new clothing for all sentient beings.

Buddhist icons and paintings are the incense of the chants and bells of the morning and evening services. They are visual awareness of inner experiences in a pilgrimage to timeless omnipresence to transform our environment into poise and serenity. The scrolls and statues are to carry eternal depths to the eyes of the faithful. Divine forms do not remain in distant heavens but descend unto us. The creative play of colours scintillates into luminosities of deeper meanings. The "Tantra of the Secret Heart" (*Guhya-hṛdaya-tantra*) says:

An all-encompassing configuration
Having neither periphery nor centre
Surpasses all thought and just is.

The resplendent colours are not really of this world. There is no world, only the Void, the *Śūnya*. The forms are but a shaft from the unknown. Buddhist art oscillates between the body that is a temple and Bodhi that is the awakening of the mind from form to the absolute of non-form. The unmanifest (*amūrta*) is concretised into the manifest icon (*mūrti*) of a two-dimensional painting or a three-dimensional image. As the Sun ripens the corn and the fruits of the earth, so do the Buddhas, the Enlightened Ones, emit upon *saṁsāra* the radiance of their all-embracing Wisdom and Compassion, fuelling the maturity of the bodhic essence in all living beings. The nuclear physicist J.R. Oppenheimer has said: "Always in the past there has been an explanation of immense sweep and simplicity. ...... Do we even have the confidence that we shall have the wit to discover it."

Buddhist scripture Saṁyuktāgama relates the encounter of Lord Buddha with a leaf of the *pippala* tree. He looked up at a *pippala* leaf imprinted against the blue sky, its tail blowing back and forth as if calling Him. Looking deeply at the leaf, He saw clearly the presence of the sun and stars—without the sun, without light and warmth, the leaf could not exist... He also saw in the leaf

the presence of clouds—without the clouds there could be no rain, and without rain the leaf could not be. He saw the earth, time, space and mind—all were present in the leaf. The trans-real paintings and icons are the merger of essence and appearance. Sublimate your mind and Life will shine. The visual forms are to integrate the human with creativity, compassion and wisdom.

Buddhist architecture is a space-silence continuum of being and eternity. The first Tibetan monastery of Samye envisioned by Śāntarakṣita and Padmasambhava is a journey from the world of space and time to timeless omnipresence. In each storey the divine statues symbolise a further metaphysical sphere, from the roughest on the ground floor to the ever subtler on the ascending storeys.

The Heart Sutra says: Form is the Void, and the Void is form (*rupam eva śūnyatā, śūnyatā eva rupam*). In a Zen painting, soft colours draft along the white paper in their non-attachment (*anāsakti*). The diaphanous colours and the blank spaces in a Zen painting echo the relativity of form and void, *rūpa* and *śūnya*. The Sand and Stone Garden of the Ryoanji monastery has no tree. It is bordered on two sides by an old earthern wall that emanates Subtle Profundity. The stones are arranged into five groups to exhibit Asymmetry. The whole area is asymmetric space. The non-shape of stones is Austere Sublimity. The entire "garden" suggests an unknown depth of Profundity. The rocks are kept to an absolute minimum so as not to absorb all our attention and make it difficult to sense Nothingness. The Simplicity of the garden is its outstanding feature. It is calm and still. It touches the deeps of our Being:

When thoughts are quieted down
Fire itself is cool and refreshing.

Multiple idioms of visual representations have been valid for spiritual development from the very beginning of Buddhism. The splendour of paradises in the Tun-huang caves are perfect bliss, freedom from attachment (*asaṅga*), freedom in sublime austerity. They are "Visual Dharma" to represent aspects of transmuted self. They are the metaphoric mindscape to illumine the Way.

An image of Avalokiteśvara is a symbol of the omnipresence of compassion to rescue the world from the breeze of transience:

From Your cloud-mass of Love, the downpour of Compassion
Soaks Faith's fields and ripens the leaves of Bodhi.

The Korean annals Samguk-yusa record the hymn of a country woman who lived in the eighth century. Her child was blinded at the age of five. She took the child to a temple and sang to the Thousand-eyed Avalokiteśvara painted on its north wall:

I fall on my knees and implore You
Thousand-eyed Bodhisattva.
You have so many eyes,
Can you not spare two for my child?
Your compassion is so great.

With this song, her child's sight was restored. Buddhist art is a ferry boat, and devotees are its voyagers in a pilgrimage to the yonder shore.

Korea dedicated the world's largest bronze statue of Maitreya at the Popchusa monastery in 1991. This 100 feet high image embodies the aspirations of the Korean people for national re-unification. During the eye-opening ceremony, three rainbows appeared in the clear sky, and Abbot Yu said: "Isn't this a sign that we can even move heaven when we are truly devoted? When we build an image of Maitreya in our hearts too, all lives on earth will turn into lotus flowers, and the very world around us will become a pond of joy."

The Abhisambodhi-maṇḍala of Japan enchants an Indian by the inclusion of the trinity of Maheśvara, Nārāyaṇa and Brahmā riding on a bull, garuḍa and lotus respectively. They are being reproduced here in the drawings of Ken-i (AD 1030). Sarasvatī appears as sprung from the very soil of Japan. Sages are shown in the SE (*āgneya*) corner. Temporal deities like the constellations, zodiac signs, eight deities of the eight directions represent the temporal and spatial depths of existence. They are the mind language of Japan, journeying to find the pulsing of a heart dyed in the syntax of inner illumination. Moon symbolises India, as Hsüan-tsang interpreted Hindu as Indu 'moon' and since him India has been invoked as the "Land of the Moon".

An image of Sarasvatī carved by Enku in 1686 has his poem:

Each day this mind grows purer
The moon in the sky and myself
Round and full.

Enku invented *koppa-butsu* or Chip Buddhas to complete his *lakṣa-pūjā* or vow to sculpt a hundred thousand (*lakṣa* = lakh) images. The sinewy grain and swirling knots of trees were allowed to play in sculpting. It took him 28 years to carve these 100,000 images and by this time he was fiftynine. He attained nirvāṇa in 1695. He asked a hole to be dug beside the river. The hole done, he sat in it, some one covered it with earth, and put a bamboo tube in the hole so that he could breathe. He had taken *samādhi*. Tall oak and cherry trees entwined with wisteria vines now stand at this spot. People living in the village say that these vines will bleed if any one cuts them. This art of the Japanese soil from the Indian seeds of Bodhi is *koreru ongaku* or 'frozen music of forms'.

My journey into Buddhist art began with the very first page of the Japanese primer which had cherry trees in full bloom. My father Prof. RaghuVira explained that this simple poem was a symbol of the subtle. It was the aesthetics where boundaries between nature, humanity and transcendence dissolve, giving rise to a sense of impermanence (*anityatā*) and of the beauty of nothingness. The ephemeral is a call to the field of action, to Kurukṣetra. Beauty is a transient state, all the more precious because of its evanescence. Prof. Tsurayaki has said: "The poetry has its roots in the human heart and flourishes in the countless leaves of words." Poetry and Art are the beauty of life lived. They are the tranquility of the absolute to harmonise with the finite of life. We are companions in the overbrim of transfinites. Monk Sosei: "Does any one know the dwelling place of the wind, scatterer of flowers."

Brahmā (Bonten)

Nārāyaṇa (Naraenden)

Gaṇapati (Kangiten) or Vināyaka (Binayaka)

Umā (Umahi) Maheśvara (Daijizaiten)

Kumāra (Kumaraten)

Sarasvatī (Benzaiten)

7. हिंगुला देवी

हिंगलाज देवी भारतीय संस्कारों की ऐतिहासिक झंकार है। हमने भारत की पृथिवी को दिव्यत्व से ओतप्रोत माना है। हिमालय से सागर तक, उदीच्य से प्राच्य तक, उत्तरापथ से दक्षिणापथ तक, स्थान-स्थान को देवों और देवियों से अनुप्राणित किया। तैत्तिरीय-ब्राह्मण 1.7.6.7 में पृथिवी ही देवी है, अदिति अर्थात् निस्सीम है, विश्वरूप है (इयं पृथिवी देव्य् अदितिर् विश्वरूपी)। प्रातः स्नान करते हुए हम भारत की समस्त नदियों का आह्वान करते हैं कि हमारे स्नान-जल में उनका जल निहित है। वे शुचिता और शुभ से समन्वित करें। गोपथ-ब्राह्मण के अनुसार शिव और दक्ष में संघर्ष होने पर विष्णु ने शिव की शक्ति उमा के अंग-अंग काटकर समस्त भारत में बिखरा दिए। यह सम्पूर्ण भारत की एकता को उमा की दिव्यता का प्रदान था। देशव्यापक होने के कारण इस अवदान का उल्लेख आइने अकबरी में भी किया गया। विष्णु भगवान् ने उमा का ब्रह्मरन्ध्र हिंगला में डाला। ब्रह्मरन्ध्र सिर के सर्वोपरि भाग में होता है। यह ब्रह्मप्राप्ति का रन्ध्र अथवा आकाश (space) है। अतः 52 शक्तिपीठों में इसका अग्रगण्य स्थान है। हिंगुला का पीठ सर्वोपरि माना गया। उमा के शरीर के अन्य अंग 51 प्रदेशों में डाले गए जिससे भारत पुण्यभूमि बना।

हिंगुल पर्वतश्रेणी का उल्लेख बौद्ध जातकों में मिलता है। महाभारत के सभापर्व में लिखा है कि युधिष्ठिर के राजसूय यज्ञ में हिंगुल-निवासी बलि (tribute) लेकर उपस्थित हुए थे। देवीभागवत 7.38 में हिंगुला देवी की साधना दी है। तन्त्रचूडामणि में स्पष्ट कहा है कि सती का ब्रह्मरन्ध्र हिंगुल में गिरा था। वामनपुराण में हिंगुला प्रदेश वर्णित है। इस प्रदेश का अधिष्ठातृ-देव (tutelary deity) दधिपर्ण था। ब्रह्मपुराण में दधिपर्ण व्यक्ति का नाम है। हिंगुला दधिपर्ण की कुलदेवी थी। इसकी विस्तृत कथा ओक्सफोर्ड विश्वविद्यालय में सुरक्षित संस्कृत पाण्डुलिपि में है। अप्रकाशित है। पुराणों में शाकद्वीप के चारों ओर दधिमण्डोद सागर बताया है। इसका वर्णन चार पुराणों में उपलब्ध है — भागवत°, ब्रह्माण्ड°, मत्स्य° और विष्णु-पुराण। हिंगुला देवी को दधिपर्णी भी कहते हैं। इस नगर में प्राचीन शक जातियों दाहा और पार्नी (Dahae & Parnians) की स्मृति सुरक्षित है। हिंगोल बलूचिस्तान की सबसे बड़ी और सब से लम्बी नदी है (358 मील)। इसके मुख पर हिंगलाज का गुहा-मन्दिर है। आख्यानों में और शब्दों में विभिन्न शक जातियों और हिंगोल नदी की स्मृतियां हैं। देवी को महामाया और कोट्टरी भी कहते थे। सन् 1840 में Captain Hart ने कराची से हिंगलाज की यात्रा की। लिखा कि छोटी सी प्राकृतिक गुहा है जिसमें समाधि के आकार की शिला है जिसे माता और महामाया कहते हैं। गुहा को शतपथ-ब्राह्मण में हृदय कहा गया है (तस्मादिदं गुहेव हृदयम्)। गुहा के परम व्योम में मानव ब्रह्म को पाता है।

हिंगुला देवी की उपासना इतनी पावन और व्याप्त थी, स्थानीय लोग मुस्लिम बनने पर भी 'बीबी नानी' के रूप में 19वीं शती तक ज़िआरात करते थे। नानी वस्तुतः Babylonia की नाना देवी है। इसकी आराधना सीरिया, ईरान, आर्मिनिया आदि देशों में प्रचलित थी। हमारे यहां नानक, नाना फडनवीस आदि नाम में इसी देवी की

आशिषः हैं। आज बलूचिस्तान मरुभूमि है परन्तु पुरातन में हरी भरी खेती के कारण विशाल जनसंख्या और आर्थिक समृद्धि से सम्पन्न था। यहां का Babylonia से सम्बन्ध था। पालि के बावेरु-जातक में Babylonia को बावेरु कहा है और इसके वैभव का वर्णन है। नाना की कुषाण काल में महत्त्वपूर्ण भूमिका थी। कुषाण सम्राट् कनिष्क अपने राबाताक शिलालेख में लिखते हैं कि उन्हें नाना के आशीर्वाद से राज्य मिला। क्योंकि हिंगुला देवी सर्वोपरि थी, उसे भी नाना के रूप में स्वीकार किया गया।

हिंगलाज देवी की भारत में सर्वत्र पूजा होती थी। 19वीं शताब्दी के अंग्रेज अन्वेषकों ने लिखा कि कच्छ प्रदेश के कापड़ी भक्तों में हिंगलाज देवी की तीर्थयात्रा बहुत प्रचलित थी। कोंकण के कोलाबा ज़िले में पर्वत पर हिंगलाज देवी का मन्दिर था। राजस्थान के मारवाड़ के राजा उग्रप्रभु ने देवी की तीर्थयात्रा की और देवी ने उन्हें मायाखड्ग (जादू की तलवार) दी जिससे दक्षिण तक उनकी विजय-पताका फहराई। पश्चिमी भारत में अनेक जनजातियों की कुलदेवी थी। उत्तरप्रदेश के मिर्ज़ापुर के खारवाड़ जाति के लोग हिंगुला देवी को बलि देते थे—देवी हिंगलाज, हमारे शत्रुओं का नाश करो। पश्चिम बंगाल के दशनामी गोसाईं सतत तीर्थयात्रा करने जाते थे।

सुवर्णभासोत्तम-सूत्र पांच भाषाओं में मिलता है—संस्कृत, चीनी, तिब्बती, मोंगोल और उइगूर तुर्की। इसका चीनी अनुवाद सन् 414-421 में किया गया था। इसमें हिंगुला की स्तुति की गई है कि मेरी बुद्धि प्रखर करो, शास्त्र, तन्त्र, काव्य आदि में मेरी विद्या सिद्ध हो।

हमारी अनेक संस्कार धाराओं में, शक्तिपीठों में, बौद्ध धारणियों में, जनजातियों की कुलदेवी के रूप में, महाराजा कनिष्क के शिलालेख में, हिंगुला देवी का अग्रणी स्थान रहा है। ब्रह्मरन्ध्र का स्वरूप होने से हिंगुला की युगों से साधना की गई। हिंगुला देवी के मौन पदचाप और उसकी विलक्षण धरोहर की ऊर्जस्विता के लुप्यमान संस्कारों को नई जिजीविषा देने का प्रयास हमारी मनीषा का आलोक होगा। हिंगुला देवी सदैव तरुण रहें और सनातन की उदात्त विजय बनें, उदीयमान अस्मिता और स्वभूति का आह्वान बनें।

8. ARDHANĀRĪŚVARA

The concept of two primal elements as being the basis of creation is found in several cultures. In Indian mytho-philosophy, one of the most endearing and enduring visions has been that of a Being containing within the attributes of Female and Male. The classical name for this Being is ARDHANĀRĪŚVARA.

In a series of eight verses Ādi-Śaṅkarācārya describes his vision of the primordial Form, half of which is Pārvatī and the other half is Śiva

Vāg-arthāviva samprktau, vāg-artha-pratipattaye /
jagataḥ pitarau vande, Pārvatī-Parameśvarau //
Conjoined as the Word and Meaning are Pārvatī and Parameśvara,
The progenitors of creation.

Cāmpeya-gaur-ārdha-śarīrakāyai
karpūra-gaur-ārdha-śarīrakāya /
dhammillakāyai jaṭādharāya
namaḥ śivāyai ca namaḥ śivāya // 1 //
She, the hue of Campā flowers
He, camphor white.
Her hair a cluster of thick curls
His are the matted locks.
I bow to the Auspiciousness that is Śivā and Śiva.

kastūrikā-kuṅkuma-carcitāyai
citā-rajaḥ-puñja-vicarcitāya /
kṛita-smarāyai vikṛita-smarāya
namaḥ śivāyai ca namaḥ śivāya // 2 //
She, fragrant with musk and kuṅkuma
He, smeared with ashes.
Meditate on Her
Meditate on Him.
I bow to the Auspiciousness that is Śivā and Śiva.

jhaṇat-kvaṇat-kaṅkaṇa-nūpurāyai
pādābja- rājat-phaṇi-nūpurāya /
hem-āṅgadāyai bhujag-āṅgadāya
namaḥ śivāyai ca namaḥ śivāya // 3 //

Tinkling bracelet and anklet adorns Her
Hooded snake adorns His lotus foot.
She, clad in light
He with a serpent.
I bow to the Auspiciousness that is Śivā and Śiva.

viśāla-nīlotpala-locanāyai
vikāsi-paṅkeruha-locanāya /
samekṣaṇāyai viṣam-ekṣaṇāya
namaḥ śivāyai ca namaḥ śivāya // 4 //

mandāra-mālā-kalit-ālakāyai
kapāla-mālā-ṅkita-kandharāya /
divyāmbarāyai ca digambarāya
namaḥ śivāyai ca namaḥ śivāya // 5 //
A garland of mandāra flowers sways on her graceful torso
His powerful shoulder sports a garland of skulls.
Golden-hued and gold-adorned is She
Serpentine and snake-adorned is He.
I bow to the Auspiciousness that is Śivā and Śiva.

ambhodhara-śyāmala-kuntalāyai
taṭit-prabhā-tāmra-jaṭādharāya /
nirīśvarāyai nikhileśvarāya
namaḥ śivāyai ca namaḥ śivāya // 6 //
Her cascading hair is like the water-bearing clouds
His coppery mane shines like lightning in the clouds.
She, the Omnipotent
He, the master of Creation.
I bow to the Auspiciousness that is Śivā and Śiva.

prapañca-sṛiṣṭy-unmukha-lāsyakāyai
samasta-saṁhāraka-tāṇḍavāya /
jagaj-jananyai jagad-ekapitrc
namaḥ śivāyai ca namaḥ śivāya // 7 //
Graceful Creator of manifested world is She
Destroyer of all creation in Dance is He.
O Mother and O Father of the world.
I bow to the Auspiciousness that is Śivā and Śiva.

pradīpta-ratn-ojjvala-kuṇḍalāyai
sphuran-mahāpannaga-bhūṣaṇāya /
śivānvitāyai ca śivānvitāya
namaḥ śivāyai ca namaḥ śivāya // 8 //
She, with jewel-studded ear-ring
He wearing a hooded cobra
She in Him
and He in Her merge.
I bow to the Auspiciousness that is Śivā and Śiva.

It was translated for daily recitation in Āśrama Candi Dasa of Madame Gedong Oka in Bali.

9. GLIMPSES OF THE MAHĀBHĀRATA IN ASIA

The Mahābhārata has been a living organism, wherein voices, horizons, piety and illumination have mingled. An epic of poetic flight, with words of imperative sway, it has evoked the soul of Asia in all its subtlety and richness. Centuries have listened to constant gabbling, stumbling and scrambling in the repetition of the holy words of the Mahābhārata in the shrines and sanctuaries, temples and palaces of South-East Asia.

Cambodia. From the sixth century onwards, Cambodian inscriptions speak of the Epic. The sixth century Veal Kantal Inscription relates that Brāhmaṇa Somaśarman offered to Lord Tribhuvaneśvara a complete copy of the Mahābhārata and arranged its unbroken daily recitation. Inscription of Prasat Prah That of the mid-seventh century says that a chapter of the Ādiparva was donated by Bhavajñāna to a temple. Imprications are invoked against one who destroys this manuscript deposited in the temple. Episodes from the Mahābhārata are sculpted on the pediments of the 10th century temple of Banteai Srei. The tympans of the Baphuon temple of the 11th century preserve incidents from both the Epics of the Rāmāyaṇa and Mahābhārata, carved in a craftsmanship which has never been excelled. The Angkor Wat has the longest bas-relief of the fight between Pāṇḍavas and Kauravas running to 150 feet, vibrating with martial strength.

Japan. The well-known Kabuki drama Narukami is the legend of Ṛiṣyaśṛṅga, known in Japanese as Ikkaku Sennin. It is derived from the Mahābhārata.

China. So pervasive has been the grip of the Mahābhārata that it continued its journey even into Chinese texts that reflect the Buddhist spirit. The works of K'ang Seng-hui (AD 251), T'an-yao (AD 472), Seng-min and Pao-ch'ang (6th century) have legends from different parvans of the Epic.

Mongolia. A Mongolian resume of the Mahābhārata is included in the commentary of the Subhāṣita-ratna-nidhi translated in the 18th century by Blo-bzaṅ-tshui-khrims. It has remained a very popular work among the Mongols as a model of literary composition and didactic writing for centuries. It has been a powerful vehicle for transmitting the classical stories and Epic of India to the remote regions of Northern Asia inhabited by Mongolian-speaking peoples.

Thailand. Episodes from the Mahābhārata can be seen in Thai literature, e.g. the moralising story of *Krishna Son Nong* by Prince Paramanujit (1790–1853), and the story of Uṣā and Aniruddha written in 1783. The hero of these stories Aniruddha, is the son of Pradyumna and the

grandson of Kṛṣṇa. During a hunt, he carries away Princess Uṣā, daughter of the mighty demon *Phan* (BāṇĀsura).

Indonesia. In Indonesia the Mahābhārata has been most vibrant in literature as well as in the performing arts. Known in these isles as the Aṣṭādaśa-parva and in a shortened form as Parva, it has continued to excite the creative talent of the people. Eight parvas are extant in Old Javanese prose adaptations with Sanskrit quotations scattered throughout the narrative. They constitute the belles-lettres of ancient Indonesia and to this day they continue to be adapted for children's comics.

The Indonesian adapters have kept close to Vyāsa. Yet, instead of mechanical translation, they have produced works of literary merit, without what they term *kavi-līlā-lālana* or the "playful liberties of the poet". Simple and lucid, they tell the story vividly and with fluency. Sanskrit quotations abound to enhance the authenticity and gravity of the text. The Indonesian Virāṭa-parva is a unique instance of an exact date of its first recital, one could say the première, of an Old Javanese text. Its recitation continued from 14 October to 12 November 996 AD. The early Parvas were written under the patronage of King Śrī Dharmmavaṁśa Těguh Anantavikramottuṅgadeva.

The Parvas have provided the wayang purva stories, as well as literary classics like the Bhāratayuddha. Mpu Kaṇva's Arjuna-vivāha is derived from the Vanaparva. It marks the beginning of East Javanese kakavin literature and at the same time shines out both in composition and style. Simplicity and naturalness are its virtuosity.

The Mahābhārata was an integral element in the concept of the State in Indonesia and Indonesian kings considered themselves to be incarnations of the heroes of the Mahābhārata. The concerns of ephemeral events could thus derive sustenance from the blessed immortality of the epic to drink of the cool waters from the Lake of Memory. In Indonesia the Parvas were the symbol of active power of victory, of vanquishment of enemies, and of the manifestation of the Absolute in the person of the king. The Mahābhārata was already called Jaya in India. The horizons of the Sanskrit Mahābhārata are the individuality and wholeness of India and a deep commitment to her ideals and institutions. Whereever was the tread of the Epic there it became the vehicle of integration, unifying impulses, vital kinships and ennobling experiences, awakening men to shared harmonies.

There are a number of kakavins or kāvyas in Old Javanese with Kṛṣṇa as the central figure. Panuluh's Harivaṁśa is the first of them. Its first part gives the genealogy of Kṛṣṇa's ancestors and the second pertains to the abduction of Rukmiṇī. Kṛṣṇa's abduction of Rukmiṇī was the most popular theme in ancient Indonesia. It is the subject of another kakavin, namely the Kṛṣṇāyana by Mpu Triguṇa. The Kṛṣṇāyana is depicted in a series of reliefs on the second terrace of the Panataran temple in East Java.

Tanakung is the last poet of the Majapahit empire. His Pārthayajña relates Arjuna's journey to Mount Indrakīla, when the five Pāṇḍava brothers are in utter dejection after Yudhiṣṭhira has lost

everything in the dice-game and Draupadī has suffered the most humiliating insults. It is a blowup of a short incident in the life of Pāṇḍavas into a full-length didactic-mystical kakavin. It is represented in the plastic arts as reliefs on Candi Jago, a temple dedicated to Viṣṇuvardhana who died in 1268.

The Parvas remained vigorously creative, prolific and plentious, for as the Koravāśrama says: "without the Pāṇḍavas and the Koravas there is no order or law in the world". Jasadipura I and Jasadipura II have rendered the Bhāratayuddha into Modern Javanese in metre. The former was the Court Poet of Paku Buvono III (1749–1788). In Indonesia the Mahābhārata was more popular than the Rāmāyaṇa, as it was an inexhaustible quarry of legends for writers and as a major repertoire for wayang theatre, the life and soul of the Indonesians.

The word wayang means 'shadow'. Wayang Purva is the oldest form and derives its repertoire from the Mahābhārata. Shadows of puppets are projected on a canvas stretched out on a wooden frame. The wayang has been an effective means by which the masses have imbibed and transmitted values. It has a place and function in the education of a child. According to R. Suprapto, wayang represents "female splendour, body balance and poise, harmony and self-confidence, intelligence and a concentrated mind, mental power, awareness and consciousness, beauty of body and colour combination, peace of mind and inner control, and cultivated self-discipline".

Wayang travelled from Java to Bali. In Bali the repertoire of the wayang is more extensive, and the Balinese dalang borrows directly from the ancient kakavins and not from their later adaptations. Through wayang, Mahābhārata is energy and exercise, rhythm and balance, culture and education, self-control and contemplation, charm and grace, nature and nurture to a Javanese. The princes of Java considered themselves incarnations of the heroes of the Mahābhārata and the wayang was an identification with their primordial ancestors.

The texts for wayang are the vast genre of lakon, which were based on and inspired by the Parvas. J. Kats gives the titles of 147 lakons which are texts used by dalangs. The dalang is a ritual performer and a skilled entertainer, whose effect on the spectators is voiced in the words: "The more we watch them, the more attractive they appear. Eventually we can't take our eyes off them". While the lakons drew their inspiration from the Mahābhārata, they were modifed and enlarged, innovated and accentuated in content, attuning them to the mind and moods, time and texture of society. The titles of some lakons are: lakon Saṅ hyaṅ Viṣṇu krama, lakon Narasoma, lakon Bima buṅkus, lakon Palgunadi.

The Mahābhārata has been written, recited, sculpted and performed over South-East Asia in a profound unity of ritual and repertoire, myth and meaning, cosmic transcendence and intrinsic dynamism of life.

10. SINDHU-SARASVATĪ CIVILIZATION

Ever since I read the report of Jean-François Jarrige on Mehrgarh, I have been fascinated by the antiquity of India's civilization, based on objects from 'their' times and dated by indisputable scientific determinants. Several prejudiced guidelines had led Indology into fictitious channels. The concoction of an Indo-European language, the wrong dating of Pāṇini who analysed his spoken language (*bhāṣā*), the word 'Sanskrit' does not occur in his sūtras, the Aryan Invasion theory of Max Müller (who semetized the transcription of Sanskrit *ca* च and *ja* ज as *k* and *g*), bringing down the antiquity of every facet of India's evolution, and many other contrivances have falsified India's evolution, as can be ascertained now by the Sindhu-Sarasvati Civilization (SSC). Mehrgarh was an "eye-gift" as solid evidence of the antiquity of our creative paradigms. Mehrgarh is not an ancient name, but it carries the memories of Mitra of the Rigveda (*mitrasya yāyāṁ pathā* 5.64.3). It is a town of the earliest phase of the Rigveda, which has been dated to 6000 BC by Yelizarenkova. The flux of the subterranean Sarasvatī flows in the spontaneity of the Indian mind, where absolutes are resolved in the constant evolution of the mind. Flow is the dynamics of the sacrosanct. The Chāndogya Upaniṣad 3.1.2 says: ता अमृता आपः "the divine flow of the waters".

The discovery of architectural remains and antique objects in the five major sites of the Sindhu-Sarasvati Civilization (SSC), takes us across several millennia to have a glimpse of the archaeological remains of our most ancient past of nine thousand years and thereafter. The sites span along the Sindhu and Sarasvatī rivers glorified in the Rigveda. The ṛiṣis and ṛiṣikās meditated on the banks of the Sarasvatī, as per the yogic injunction that contemplation has to be either in caves, or in forests, or on the shores of a river, that is in the pleasant charms of nature. The Zen monasteries in China used to create a natural ambience by putting up colossal paintings of mountains, flowing rivers, small huts of leaves (*parṇa-kuṭī*) plastered with cow-dung. Nature is eternal transcendence in a flux of appearances. In the Rigveda, the flow (*saras*) of the Sarasvatī was the flux of the ocean of being (*bhava-sāgara*) to be transcended by hymns of the sages. Along the cosmic waters of the Sarasvatī arose great cities, whose ruins span over our land. The sacred Sarasvatī was a mighty flux invoked for wisdom (*dhī*) and liberation in the long time-span of literature, from the Rigveda to the Mahābhārata, Purāṇas and Smṛtis. The identification of the river by modern studies, its drying up, its subterranean submergence, and projects for its revival are a fascinating view of its genesis and reincarnation.

The rise of the Sindhu-Sarasvati Civilization towns along their long banks were inhabited by persons skilled in land transportation upto navigation across 2500 km of the oceans to sell their carnelian beads to the kings and queens of Ur. The seals, beads, lapiz lazuli and carnelian found in Mesopotamia, Oman, Bahrain, Jiroft site present a highly developed Indian manufacturing technology and transoceanic transportation. Findings in the SSC region date from 7000 BC to 300 BC. As only 2% of the 2600 sites have been excavated, the vast unknown is a call for

exhuming India's achievements. Scientific progress in geometry, town-planning, decimal system is revealed by an ivory scale found at Lothal, or the earliest known agriculture in Mehrgarh (ca 7000 BC). The sites show a continuous occupation for more than three millennia. The first use of cotton is evidenced by objects from Mehrgarh. Proto-dentistry has been found in Mehrgarh in the form of eleven drilled molar crowns that date 7500 to 9000 years ago. The cultivation of barley and wheat is affirmed by grinding stones and pestles as well as two intact storage jars. Urbanization can be seen in Kot Diji and Rehman Dheri as the west bank of the Indus, around 4000 BCE. The five centres of Harappa and Mohenjo-daro on the banks of the Indus, Ganneriwala and Rakhigarhi in Haryana, and Dholavira in Gujarat indicate advanced town planning with well laid out streets, houses of mud bricks on either sides of the street, controlled water supply, drainage system, sewage and waste systems, reservoirs for collection of rain water and so on: all show a high living standard. The Public Bath at Mohenjo-daro or the granary (169 × 135 feet) at Harappa indicate ideal conditions of life. Crafts and pottery were always being perfected at Harappa (2000 to 2600 BC). An ax-drawn cart with a driver is a children's toy. Cubical dice with one to six holes is the ancestor of the game of chess.

The discovery of Sarasvatī by digital photographs sent by the American Satellite Landsat established the veracity and authenticity of Indian literature. Sarasvatī was a mighty river which died 5000 years ago and is 60 metres below the ground. Over 1000 settlements were reported by 2002, of which a hundred had been excavated, but only five major centres have been studied *in extenso*. An SSC site Shortagai has been found on the Oxus in north Afghanistan. Oxus is the Greek spelling of Sanskrit Vakṣu. Greek does not have a letter for *Va* and it is transcribed by *omicron o*. Vakṣu is from the root *vah* 'to flow' and it means the fast flowing river. Afghanistan is ancient Gandhara. The Rigveda has three hymns that refer to Kubhā or Kabul. The ancient bounds of Classical India have to be kept in mind while discussing historical developments.

The excavations at Mohenjo-daro astonished the British officials and they wrote in the Larkana Gazette in 1926: "The beauty of the dilapidated buildings and of articles discovered speaks volumes for ancient India and proves the truth of the historical statement, that in ancient times India was a great and powerful country and was not helpless as she is now. In view of this evidence of India's ancient greatness, Britain should treat her, if not as a superior, at least as an equal and respect her and set her free immediately." It was a big city with 35,000 inhabitants. Paintings, sculptures and music on drums and stringed instruments were played.

The Ministry of Culture has started "An Ode to Indian Knowledge Systems" to highlight India's civilizational achievements. The first conference was dedicated to "India's contribution to mathematics through ages". Did it speak of the ivory scale found at Lothal which follows the decimal division. The construction of Lothal began in 2200 BC. That the decimal system is so ancient as 2200 BC has to be highlighted. Albert Einstein has said: "We owe a lot to the Indians, who taught us how to count, without which no worthwhile scientific discovery could have been made." We have to study the excavated sites in detail to have a clear idea of the evolution of material civilization of our earliest ages.

Tamil words in Hebrew

ENGLISH	TAMIL	RENDERING IN BIBLE (IF DIFFERENT)	HEBREW	TRANSLITERATED	COGNATES	SANSKRIT	DRAVIDIAN ORIGIN
carmine	இரத்தம்		כַּרְמִיל	Karmīl		कृमिलिका	-
sapphire	நீலமணி		סַפִּיר	sappīr	Greek: sappheiros	शनिप्रियं(?)	-
eagle-wood	அகில்	"aloes" A.V.	אֲהָלוֹת	ahal-	" agallokhon	अगुरः	அகில்
peacock	மயில்		תֻּכִּיִּים	tukkī-	" tahōs	-	தோகை
5. rice	சோறு	Ezek. 27:17 மின்னித்	מִנִּית	minnīt		-	உண்டி
millet	கம்பு	" " " பன்னக்	פַּנַּג	pannag	Latin: pānīcium	-	கம்பு
mulberry	முசுக்கட்டை	Isa. 40:20 வகையில்லாதவன்	מְסֻכָּן	mesukkan		-	முசுக்க(ட்டை)
rice	அரிசி	post-Biblical	אֹרֶז	orez	Greek: oryza	-	அரிசி
beryl	படிகப்பச்சை	post-Biblical	Aram. בּוּרְלָא	burlā	Akkadian. burallu	वैडूर्यं	வெள்-ஊர்
10. cotton	பருத்தி	"fine linen" A.V.	בּוּץ	būṣ	Greek: byssos	पिचुः	பஞ்சு
spikenard	நரதம்		נֵרְדְּ	nerd	" nardos	नलदं	Canar. naḷḷu
curcuma	கூவை	Cant. 4:14 குங்குமம்	כַּרְכֹּם	karkom	Akkad.: kurgarinnu	कुङ्कुमं	கூவைநீறு
topaz	புஷ்பராகம்		פִּטְדָה	pīṭeda		पीताश्मानं	பை, பச்சை
camphor	கர்ப்பூரம்		כֹּפֶר	koper		कर्पूरः	Mal. Karpu-uuru(?)
15. emerald	மரகதம்		בָּרֶקֶת	bareket	Greek: smaragdos	मरकतं	–
chrysoberyl	?	Isa. 54:12 பளிங்கு; "agate" A.V.	כַּדְכֹּד	kadkod		कर्केतण	–
ivory	தந்தம்		שֶׁנְהַבִּים	shen-habb-		इभः	–
ivory		Ezek 27:15 யானைத்தந்தங்கள்	קַרְנוֹת שֵׁן	karn-shen		करेणु	–
cinnamon	இலவங்கம்		קִנָּמוֹן	kinnamōn	Greek: kinnamōmon	–	–

11. OESHO IS ŚIVA

(Trident from the Kushans to Chinggis Khan)

Oesho (Īśa) or Śiva is represented on the reverse of Kushan coins holding a **trident** and other attributes.

Coins of Vima Kadphises

Coin 156 r.h. trident l.h. vase (kamaṇḍalu) (p.92)

Coins 28, 157 trident alone set in a stand (pp.22, 92)

Coins 20, 21 r.h. trident l.h. vase, bull stands behind (p.92)

Coins of Kaniṣka

Coins 158, 159, 160 Oesho has four arms:

drum (ḍamaru) trident staff

vase & aṅkuśa antelope (p.92)

Coins of Huviṣka

Coin 161 has four arms as above and lunar crescent

Coin 162 has four arms as above

Coin 163 has three heads and four arms:

wheel with six spokes (cakra) trident staff

antelope drum

Coin 164 has three heads and four arms

drum trident

vase lakuṭa (club)

Coin 166 has Śiva and Umā: Oesho–Ommo (p.94)

Coins of Vāsudeva (p.107)

Coins 205, 206, 212 three heads but two arms

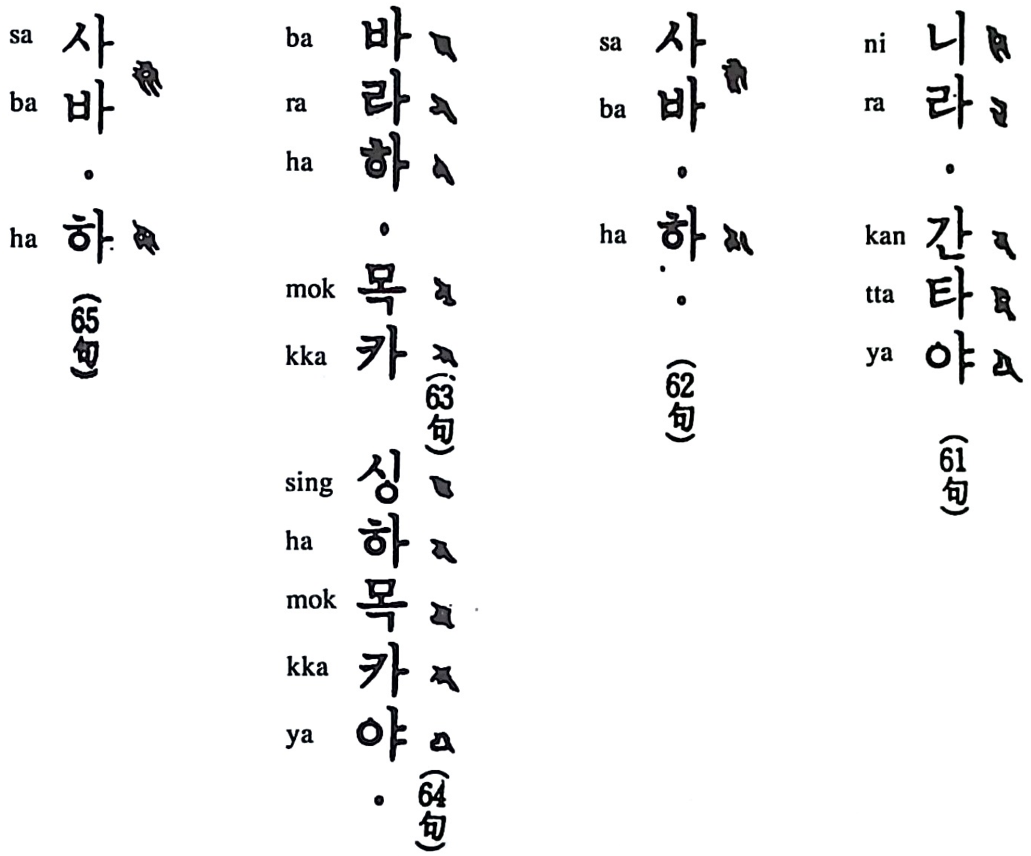
r.h. diadem l.h. trident, bull stands behind

Coin 210 has three heads and four arms:

diadem trident

lotus flower vase

The above analysis is based on John M. Rosenfield, *The Dynastic Art of the Kushans* (University of California Press, Berkeley, 1967). The three heads on the Kushan coins represent boar (*varāha*) on the right, lion (*siṁha*) on the left, and the central head is Īśa (Śiva). The Korean hymn to Nīlakaṇṭa reads Nīlakaṇṭhāya svāhā, varāha-mukha-siṁha-mukhāya svāhā (Lokesh Chandra, *The Thousand-armed Avalokiteśvara*, 1988:269):



svāhā *varāha-mukha-siṁha-mukhāya* *svāhā* *Nīlakaṇṭhāya*

Oesho has a parallel in Sogdian *Vešpara* (Īśvara) inscribed at the foot of a three-headed deity at Panjikent XXII.1. He is clad in armour, holds a trident and has three heads each with three eyes. The central head is Īśvara (Śiva), the right head is Varāha, and the leonine head on the left is Narasiṁha. The initial *o* in the Kushan coins represents *v*:

*O*ada (p.91) = Avesta *Va*ta
*O*anindo (p.91) = Avesta *Va*nainti
*O*axšo (p.83) = *Va*kṣu (River)
*O*rlagno (p.95) = Avesta Vərəθragna (Skt. Vṛtraghna)

The vowel *e* in Oesho is *ī* of Īśa. This variation can be seen in Kushan names: Vajh*e*ṣka for Vāz*i*ṣka. Oesho is clearly Īśa or Śiva.

12. LADAKH IS THE LAND OF DARDS

Ladakh is considered to be a region of Tibetan culture and language. It was originally Dardic and there are Dardic features in the multiple dimensions of Ladakh to this day. Its Tibetanization began in the 9th century when the Tibetan Emperor Langdarma started the persecution of Buddhism under Bon provocation, seized monastic properties and the royalty had to flee to Guge, Ladakh and Himachal Pradesh where they founded kingdoms. Himachal Pradesh has till today 10th century monasteries of Tabo and Nako.

The local tradition of Dardic chiefs as recently as 1900s was that the whole of Ladakh belonged to them. The place names like Ladakh, Leh, Alchi are Dardic and not Tibetan. The Dardic people and princes are mentioned in the Mahābhārata, Manu-smṛiti, Vāyu-purāṇa and other works.

The entire evidence of the last 2500 years shows that the construct of 'South Tibet' for Ladakh is an unfounded political device. The ancient and modern identity of Ladakh is that it is Indic geospace.

The Chinese justify their claim to Ladakh as being Southern Tibet. To distinguish the independent identity the language of Ladakh is Bhoti.

Ladakh always tried to maintain its self-identity. Even in the process of cultural Tibetanization the kingdom of Ladakh existed for nine centuries (950 to 1842 AD), completely independent of the Tibetan state. It was known as Mar-yul 'the Land of Gold'. *Mar* is a Daṛdic word for gold.

The original inhabitants of Ladakh were Darada. To this day, the ethnic background is mixed. Danielli has demonstrated on anthropological grounds that "the people have very little of characteristically Tibetan" (Tucci 1988:52). The dominant ethnic substratum is Dardic. The toponyms are Dardic, not Tibetan. A.H. Francke heard the Dardic language spoken in the village of Khalatse in 1927. Danielli reports that Dardic dialects were spoken in Makenopa, Hana, Da, Khalatse down to 1931. Tucci followed him a few years later and met speakers of Dardic dialects. A Hermann heard them in 1939 (Tucci 1988:20, 73). Francke mentions Dardic chiefs ruling as late as 1900. In 1906 A.H. Francke wrote the book *The Dards of Khalatse.*

The Sanskrit spelling of the tribal denomination is Darada which means: "those who instill (द) fear (दर) in their enemies". There was a Kharosthi inscription of the Kushan king Vema Kadphises in Khalatse, which is three to four days from Leh. There were other inscriptions in Brahmī near the bridge. Active commerce united Ladakh and Kashmir in the early centuries of the Christian era. Puranic description of India (Kirfel 1954:116, 131) speaks of the Daradas along with Kāśmīras and NW peoples of Gandhara and Hazara: *Daradāṁśca sa-Kāśmīrān Gandhārān Aurasān* (Hazara) (Tucci 1977:11). Daradas are mentioned several times in the Rāmāyaṇa and the Buddhist text Saddharma-smṛty-upasthāna (listed by Sylvain Lévī 1918:48). This Buddhist text dates to the first century AD. The Daradas are mentioned in Manu-smṛti 10.44, in Harivaṁśa, Vāyu

Purāṇa, Mahābhārata 1.2694 and Varāhamihira's Bṛhat-saṁhitā. Lalitavistara 10.32 the life of Lord Buddha refers to the Darada script.

The Dardic dialect Shina is spoken in Gilgit. The royal donors of the Gilgit manuscripts and the Hatun inscription are named Paṭola. Paṭola was a Dardic tribe. Kalhaṇa mentions that Darada princes tried to invade Kashmir. Acalamaṅgala invaded Kashmir under King Ananta (1028–1063). The Daradas attempted an incursion during the reign of Harṣa (1089–1181). Darada King Jagaddala supported a rebellion against King Uccala (1101–1111). King Sujjala (1112–1120) went to meet the ruler of the Daradas. King Jayasiṁha (1128–1140) invited a Darada prince for assistance. Kashmiri Buddhism penetrated deep in the life of the Daradas from ca 700–1200 AD as shown by Sharada inscriptions at Dras and Chigten. The sculptures and inscriptions at Dras deserve to be studied in extenso.

The armies of Xerxes (520–465 BC) invaded Greece and Herodotus attributes their success to the might of the Indian vanguard. The Indians were Pakthas (Pathans) and Daradas. Herodotus wrote his history to analyse how dare barbarians (Persians of king Xerxes) vanquish the Greeks. In his detailed exploration he felt relieved that the victory was due to the Indians the mightiest nation on earth. Ptolemy (2nd cent AD) refers to Daradrai with awe and reverence.

Vijaya Darda recently dedicated the Kargil War Memorial Home for Jawans who are engaged in the protection of the Memorial at Dras in Ladakh. It would be an experience to share with him the role of Daradas as the defenders of national frontiers. Dras has Sharada inscriptions which show how Kashmiri Buddhism had penetrated deep into Dardic (Ladakhi) life.

Darda dedicates Kargil Memorial facility for jawans. Nagpur: The Kargil War Memorial Home for Jawans, an environment-friendly structure built to shelter soldiers engaged in the protection of Kargil War Memorial at Dras in Ladakh, was inaugurated on Tuesday on the occasion of Kargil Vijay Diwas.

The Kargil War Memorial Home for Jawans has been built with the contribution by Lokmat Foundation and funds collected from members of the public, a release from the Lokmat Media said.

The chairman of editorial board of Lokmat Media and former Rajya Sabha member Vijay Darda dedicated the facility in the presence of Lieutenant General Anindya Sengupta, Major General Nagendra Singh and hundreds of armed forces personnel and officers.

The Kargil War Memorial in Dras tells the story of the bravery of 559 soldiers who laid down their lives during the 1999 conflict and the Kargil War Memorial Home has been built for soldiers deployed to protect it in a region known for its extremely harsh weather conditions.

"The Kargil War Memorial Home for Jawans will have a temperature of 42 degrees Celsius. Water will not freeze even in sub-zero temperatures" (Times of India 30.7.22)

Tucci 1977
Giuseppe Tucci, On Swat. The Dards and Connected Problems, *East and West* 27.9–104.

13. INTERFLOW OF CULTURE BETWEEN INDIA AND ASIA

Eurasia, Eastern and Western European regions adopted Sanskrit vocabulary, along with her advanced material necessities like sugar more available than honey and cotton fabrics which were more convenient than leather garments. India had achieved unique breakthroughs in three paradigms of life that became basic factors in her cultural impact on a cosmopolitan level, beginning in the deep mists of history, somewhere around 7000 to 6000 BC. The first paradigm was India's highly developed agriculture. From it came: (i) cotton fabrics, (ii) sugar, and (iii) vegetable oils. They supplemented leather, honey and lard. The second paradigm was a unique linguistic sophistication of Sanskrit which is alive in the basic vocabulary of European languages. Ukranian is the only language where the original *agni* is a 'living word', while it has changed to *ogin* in Russian and to *āg* in Hindi. The third paradigm was the Rigvedic *dhenā* or abstraction of thought. The word *dhenā* lives today only in Lithuanian *daina*. Sanskrit is the linguistic substratum of Europe. It was the Sanskritisation of the West. The long route to Europe for trade in the 8th millennium BC can be glimpsed in the hydronymy or names of rivers. The Rigvedic *dānu* 'river' survives in *Danu*be or *Danu*vius. Conflicts with the residents along the banks of rivers is evident in *dānava* 'demon'.

The whole of Asia has inherited the spiritual culture and material civilization of India. Thousands of Sanskrit works on literary, philosophical, ritual and scientific domains have been translated into their own languages. In them we can see the immensity of our intellectual creativity, as many of their Sanskrit originals have been lost.

Central Asia had several kingdoms, each with its own language. Khotan became a major centre for calligraphing Sanskrit texts sought after as far as China. Over 20,000 fragments of Old Turkish translations of sutras have been found. When Ata Turk ordered the purification of Turkish in 1935, Prof. Denison Ross from London said that they will have to read Sanskrit to interpret the Old Turkish works as all of them are of Sanskrit inspiration. The Ankara University invited German professors to teach Sanskrit. The ancient Turks wrote their secular inscriptions in Sanskrit. Thousands of fragments in Sogdian, Tocharian, Tanggut and Parthian indicate the all-pervasive Dharmic tradition. One of the 84 Siddhas Kambalapada was a Kankara Turk. They are Kangar Turks in Xinchiang. Central Asia has yielded manuscripts of the Kushan period of the lost works of Aśvaghoṣa. The letters in them are topped with a head line to endow them with imperial majesty. The Śirorekhā of Nagari script is a Kushan symbol of supremacy.

China was getting horses for its cavalry from Sogdiana through the Yueh-chihs, whose literary language was Sanskrit. They taught Sanskrit to a Chinese prince. On the request of the Chinese Emperor Mātaṅga Kāśyapa and Dharmaratna went from the Yueh-chih court to introduce

Buddhism to China. The Yueh-chih gave the name China to the Middle Kingdom. They Sanskritised the dynastic name *chin* by adding a final *a* to decline it in Sanskrit. It spread to India, SE Asia and was adopted by the Europeans from Malaysian. China's Indian heritage is too vast, and pervasive in every aspect of life. As an emperor is the 'Son of Heaven' the Ming Emperors used worship implements and culinary utensils inscribed by the gods with Sanskrit mantras in perfect calligraphy. Korean was once full of monasteries and during a visit in 1981, I bought a scroll of the Nīlakaṇṭha-dhāraṇī which was hung around the house for sanctification.

My Japanese primer Shōgaku-kokugō-tokuhon (1936) began with cherry-blossoms, as a subtle offering of flowers to the Goddess of Learning, in contradistinction to English primers opening with a cat and dog. Classical poetry of Japan is full of nuances of the Moon (i.e. India the Land of the Moon) and the Mountain (or Himalaya the abode of sages). A famous Japanese poet was Saigyō 'Going to the West' i.e. India. The west is his spiritual depth, his 'own mind, his ātman'. A poem of his ends:

I sense that my own mind goes
Willingly towards its own West.

Jiun Sonja (1718–1804) used to say: "Sarasvati had manifested herself to teach me Sanskrit. When I take up my pen, it is very likely that I am scribbling in Sanskrit." He compiled a 1000 fascicule encyclopaedia of Sanskrit texts available in Japan. It awaits publication. In the suburbs of Tokyo, there is a Gaṇapati Temple built in the 9th century. Worship has been going on for all the centuries. I went there in 1970. It was crowded with thousands of men and women of all ages for the fulfillment of their wishes. It is the oldest functioning temple of Gaṇapati in the world.

Indian ācārya Dharmabodhi introduced the Gośīrṣa Festival of Śrāvastī to Japan in 650 CE to prevent the spread of a devastating epidemic. It is the oldest festival in Japan. Six to seven lakh people assemble every year in Kyoto, so that an epidemic may never recur. Coming from Śrāvastī, where Lord Buddha spent most of his rainy retreats it was specially sacred and fully effective.

In 1970 I spent two weeks in Koyasan and stayed at the residence of Prof. Yamamoto. His kitchen had an icon of Eight-armed Sarasvatī. He was intrigued by her presence in the kitchen. I explained: Indian ācāryas were usually vegetarian and to prevent non-veg cooking they sanctified the kitchen with her. They explained: *sa-rasavatī* as "within (*sa*) the kitchen (*rasavatī*, Hindi *rasoi*)".

Prof. M. Takeshi wrote: "We must not allow the venerable tree of tradition, whose roots are shrouded in the mists of mythology, to wither at our hands... It is the nation's heritage. The venerable tree is the Bodhi tree. Indic symbolism is the fathomless profound of the Japanese mind.

North Asian lands of Tibet, Mongolia, Buryatia, Tuva and Kalmykia have overflowing heritage of Buddhism. Their monasteries and museums are full of Indic memories, awaiting to be revealed. For instance the anatomy, pathology and surgical instruments of the Aṣṭāṅga-hṛdaya are illustrated in a sumptuous album of the 17th century in the Ulanude institute.

Books in these lands were of religious merit and simple folk-songs invite people to ensure their dissemination:

Tomorrow, the sellers of books of the Holy Dharma will come out.
Each of you should buy a book of Dharma.

South East Asia, Srilanka, Myanmar, Thailand, Cambodia, Laos, Champa (coast-line of Vietnam), and Indonesia overflow with inscriptions, sculptures, manuscripts, ancient temples, and living rituals that are our shared patrimony. Thailand and Cambodia used Sanskrit as the language of their inscriptions till the 15th century. Hundreds have been deciphered and interpreted but many more await being read. Champa is still Śaiva and the people look up to India for survival. Shall we respond? Their folk-songs implore *Yan In* 'Divine Indra' for rains. *In* = Indra occurs in the Indian name Sachin = Śacīndra. Hundreds of Sanskrit inscriptions from Champa are lying to be read. With Indology dead in Europe, India has to take up the great mission.

The interflow of culture with Indonesia began in the first century as revealed by Kharosthi inscriptions found from the shores near the Chandi Bruna in Bali. Chandi Bruna is a temple to Varuṇa, the only one in the world. After crossing the heart-rending oceans Indian travellers paid homage to Varuṇa, for safe arrival. Indonesia has over 2000 major works on Śaiva and Buddhist philosophy, kāvyas, hundreds of bronzes inspired by the stylistics of Nalanda, and hundreds of chandis or ancient temples. Prof. Toynbee wrote: "Borobudur holds my heart: it is a holy of holies for me". Charles Chaplain's mother was a Roma, and he chose to see his Indian heritage of the Rāmāyaṇa wayang at the Śiva temple of Prambanan. He exclaimed: "dying at such a moment could only mean one thing: happiness". In 1967 I met the professor of Old Javanese at the university in Jakarta. Imagine his name: Harimurti Kridalaksana. Went to the house of Prof. Sutjipto and his eight-year old daughter was proud of her name: "Ratna Vijayantimala Aryajayavardhani Sucipto". The more classical the name in Old Javanese, the better. Her father and me were discussing Old Javanese texts on Krishna. The tiny girl wondered how could I speak of Krishna without his honorific. She spoke up: Prabu Krishna. In Indonesia all the heros of the Mahābhārata have honorifics and it is bad manners to speak of them without the honorific.

I shall end this sketchy journey with the pious wish that an Institute can be established to study the dynamism of other cultures that have shared with us sensitivities and creativities for several millennia.

Awaiting his homeward ship to China, I-tsing mused during his transit stay in the Srivijaya dominions:

Following in the footprints of a hundred past generations
I saw the beautiful seed for thousands of years to come.

14. BUDDHISM AND THE NORTH-WEST

1. Buddhism underwent a qualitative change in the NW or Udīcya region of India. The several cultural strands dominating the area were integrated into Buddhism and new forms emerged. This can be seen in the traditions enshrined in Mahāyāna sutras.

The Mahāyānists professed that their scriptures, parallel to the Theravāda Tripiṭaka, were recorded in course of a council immediately after the nirvāṇa of the Buddha. According to this legend, five hundred arhats assembled at Rājagṛha under the presidency of Mahākāśyapa to hear the recitation of the Dharmavinaya from Ānanda and Upāli. A multitude of bodhisattvas went to the mythic mount Vimalasvabhāva, to the south of Rājagṛha, to compile the Mahāyāna sūtras. Samantabhadra presided over this council, while Mañjuśrī recited the Abhidharma, Maitreya the Vinaya and Vajrapāṇi the Sutras. Some think that Ānanda, doubling himself, also participated and supplicated Vajrapāṇi to recite the Mahāyāna sutras. This legend is mentioned by Nāgārjuna in the Mahā-prajñāpāramitā-śāstra (T 1509), Tarkajvālā, Haribhadra and the Tibetan historians Bu.ston and Tāranātha (Lamotte 1954:383).

All the four bodhisattvas associated with the Vimalasvabhāva Council seem to belong to the cultural matrix of the NW, especially Bactria (termed later: Tukhāra):
Samantabhadra: Does Bhadra refer to Bactria?
Mañjuśrī: a Tokharian word corresponding to Sanskrit Kumāra 'prince' (Getty 1928:110).
Maitreya: from Mitra = Iranian Mithra. The paradise of Maitreya is Tuṣ-ita , a variant of Tuṣ-āra.
Vajrapāṇi: a transformation of Zeus, the bearer of the thunderbolt.

Does Samantabhadra represent the integration of the cultural plurality of the Bactrian region with the Tokharian Mañjuśrī, the Iranian Maitreya (Mithra), and the Hellenistic Vajrapāṇi (Zeus)?

2. The new developments had responsive beats in the Mahāsāṅghika sect and subsects, as well as other heterodox developments. The emerging Udīcya formulations passed on to other parts of India through trade. The merchants, among whom were Yavanas, transmitted the new ideas to the Sātavāhana empire, which comprised Western India and the Andhra region. The very terminology of Uttarāpatha and Dakṣiṇāpatha points to the close nexus between the two remote regions of India. Uttarāpatha was the NW, Dakṣiṇāpatha was Western India and Andhra.

3. The Sātavāhanas themselves may have been Sārthavāhanas, or caravan merchants. What is the etymology of the name Simuka, the first Sātavāhana king? The close connection of the Sātavāhanas with the North is proved by the Suhṛl-lekha of Nāgārjuna an epistle addressed to a Sātavāhana king. Nāgārjuna was a native of Ṣaḍarhadvana (mod. Harvan) in Kashmir. The legend goes that a nāga king becane friendly to Nāgārjuna, took him to his palace in the bottom of the sea, took out of seven precious coffers profound and obscure sutras and presented them to him

(Paramārtha, T 2047). He also offered a marvellous necklace to Nāgārjuna, who presented it to the Andhra king Sātavāhana the master of the three oceans (Harṣacarita)

Sātakarṇi, can be sārtha-karṇi 'leader of the caravan'.

Pulumāyi and Puloma in the names of Vasiṣṭhīputra Śrī Pulumāyi (AD 131–155) and of Śivaśrī Puloma (AD 155–162) may be compared with Turamāya/Tulamāya (= Ptolemy) in the 13th Rock Edict of Aśoka.

4. Lamotte (1954:386ff) has discussed at length the two traditions about the origin of Mahāyāna in Southern India and Northern India. In the South the centre of Mahāyāna was the region of Andhra, especially Amarāvatī (Dhānyakaṭaka, Dharanikot) and the mountain Śrīparvata near it. Does Dharanikot refer to the fact that it was the centre of dhāraṇīs. The Srilankan Nikāya-saṅgraha speaks of Śrīparvata as Vajraparvata. Lamotte has discussed at length the evidence in four major sources, namely Tāranātha, Mahākaruṇā-puṇḍarīka, Nāgarjuna's connections with the Sātavāhana king with geographical indications of the north, and statistics of monasteries in the former Kushan empire. The evidence points to the NW as the fortress of Mahāyāna. Nāgārjuna lived in the region of Huṣka, Juṣka and Kaniṣka (Rājataraṅgiṇī 1.173) at the Ṣaḍarhadvana (modern Harwan in Kashmir). During the time of Fa-hsien (5th century) Mahāyāna flourished in the North-West and Serindia. In the 7th century Hsüan-tsang gives the following statistics of Mahāyāna and semi-Mahāyāna monasteries and monks:

1. Ancient Kushan state	2,028 monasteries	65,380 monks
2. Eastern India	183 monasteries	27,750 monks
3. South India	310 monasteries	26,300 monks

Mahāyāna flourished more in the NW than in other parts of India. South India had more Mahāyāna establishments than Eastern India. Continuous and intimate commercial relations between the NW and South India must have been responsible for the predominance of Mahāyāna in the South.

5. A large number of bhadrāsana images are found in the Sātavāhana empire, which was frequented by merchants from the NW. The possibility of a NW origin of the Sātavāhanas cannot be ruled out. The bhadrāsana images are of Maitreya, who was popular in the NW. The first documented collossal Buddhist image pertains to Maitreya at T'o-li (Darel). It is described by Fa-hsien (AD 400): "In this country there was formerly a Lo-han who, using his divine power, carried a clever artisan up to the Tushita heavens to observe the height, complexion, and features of the Bodhisatva Maitreya, so that when he came down he might carve an image of him in wood. Altogether he made three journeys for observation and afterwards executed an image eighty feet in height, the folded legs of which measured eight feet across. On fast days it always shines with a brilliant light. The kings of near countries vie with one another in their offerings to it. From of old until now, it has been on view in this place" (Giles 1886:9).

3 Nov 1986

15. VIKRAMAŚILĀ UNIVERSITY

Vikramaśilā was the dream space of India's concept of magnanimous governance. The Pāla Emperor who founded this *alma mater* was conscious of his coronation rites which enjoined on him to provide his people with the four fundamentals of learning, security, prosperity and a clean environment. He was consecrated with the blessings of Thirtythree Gods: the Twelves Ādityas representing Learning and Values, the Eleven Rudras to ensure the defence of the land, the Eight Vasus to develop the underpinnings of economy for Gross National Happiness, and to assure a clean, calm and limpid Heaven and Earth. The Pāla Emperor established the richly endowed monastic university of Vikramaśilā for ascent to knowledge, for the animation of mind in the phenomenon of ever-green enquiry and for the immanence of transcendence. The ideal of Vikramaśilā may be summed up in the words of Saṁyutta-nikāya 1.169:

I pile no wood for fire or altars,
I kindle a flame within me.
Ever my fire burns, ever intense and ardent
I, Arhant, work out the life that is holy.

Vikramaśilā was founded by Emperor Dharmapāla (r.770–810) as a palladium for the continuity and prosperity of the state. He had become the mightiest emperor of his time by extending his dominions from Bengal and Magadha to as far as Kannauj. It was natural to secure the realm by a palladium which was Vikramaśilā.

The very name Vikramaśilā means the "rock foundation of the might" of the Pāla State. *Vikrama* is 'might' and *śilā* is 'bedrock of power'. The Emperor appointed his guru Buddhajñāna-pāda as its abbot. As a devout Buddhist, the king must have thought of Takṣaśilā while naming his sanctum. Takṣaśilā was hailed as an outstanding centre of sanctity and learning. Vikramaśilā thus inherited the glory of Takṣaśilā in its suffix *śilā*. The name has been translated as Vikramaśīla विक्रमशील in Tibetan to create a legend that after vanquishing Vikrama the yakṣa of its site, it became beatified because of the high character (शील) of the monks. Leaving aside the legendary explanation, Vikramaśilā continued to be the crowning glory of India's intellectual space for three centuries and the creative dimension of Transhimalayan lands as well as the trans-oceanic isles of SE Asia.

Tibetan works describe Vikramaśilā as having more than a hundred edifices in its precincts. Sumpakhampo writes in his "History of Buddhism in India" that there were 103 temples around its surrounding rampart and one of them had been built by Buddhajñāna a disciple of Haribhadra of Taxila who died some years before 800 AD. Buddhajñāna was the abbot of Vikramaśilā and of Nalanda. He initiated the Guhyasamāja in which the most abstract is defined by the most

carnal, where gods make love amidst fire. The enclosure of Vikramaśilā had 58 residences for 108 preceptors.

Vikramaśilā had six main gates which were manned by the most learned scholars. During the reign of Emperor Caṇaka (955–983) the northern gate was manned by Naropa one of the Eightyfour Great Siddhas. The first central gate was in charge of Ratnavajra of Kashmir who had completed his studies at Vikramaśilā. Vikramaśilā had its faculty and students from all over India, besides Tibet and Indonesia. Professors of Vikramaśilā were in constant demand from abroad. Ratnavajra was invited to Tholing where he translated several texts in Tibetan.

Vikramaśilā had a comprehensive curriculum of religious and secular subjects, as well as of scientific disciplines like architecture, metallurgy, medicine, chemicals for making colours of paintings. It had a rich library and a scriptorium where texts were copied. It could accommodate ten thousand resident students. There were special dormitories for Tibetan teachers and students. It was in constant touch with Nalanda. It surpassed Nalanda at the peak of its development in the eleventh century.

Vikramaśilā must have been painted with sumptuous murals and sanctified by graceful icons as per the injunction of the Vinayavastu which says that the interiors of monasteries should be embellished in multiple colours to hold the eyes captive. Śilpa or graphic arts were studied in Vikramaśilā. The exquisite miniatures in Pāla manuscripts evidence the high aesthetic quality of the graphic art of Vikramaśilā.

Vikramaśilā became a focal point in the renaissance of Buddhism in Western Tibet. King Byaṅ.chub.ḥod of the Guge Kingdom (984–1078) sent a delegation of scholars headed by Nag.tsho Lotsava to Vikramaśilā to bring Atīśa. They were delighted to stay in the Tibetan hostel of Vikramaśilā during the first night. At this time there were a hundred monks at Vikramaśilā. Atīśa was the abbot of Vikramaśilā, yet he agreed to go to Tibet for the renaissance of Dharma. He was received with enthusiasm at the Tholing monastery and opulent donations were offered to him in Central Tibet. He sent all the donations of gold to Vikramaśilā for its progress.

Atīśa was consecrated as the abbot of Vikramaśilā by Nāropa who was born in Kashmir, studied in Vikramaśilā, and was in charge of its Northern Gate. Tibetan xylograph illustrates him as the 20th of the Eightyfour Siddhas: →

Nāropa

Śāntipa was an outstanding professor of the brahmin caste at Vikramaśilā. His fame spread as far as Laṅkā. The king of Laṅkā invited him to teach them Mahāyāna.

He wandered afoot to reach the shores of the Siṁhala Sea. He taught there for three years and returned to Vikramaśilā via Rameshvaram. A Tibetan xylograph shows him with a book, the Simhala Sea and goddess Tārā emerging from the vibrations of his mind:

Śāntipa

Kamalaśrī travelled to Vikramaśilā at the age of fifteen where he studied grammar and logic and took the vows with a Sumatran teacher. Its shows that Vikramaśilā had teachers from far off lands like Sumatra. He is famous as Phadampa in Tibet.

Vikramaśilā became a target of Islamic attacks from the 11th century. During the reign of Emperor Caṇaka, Muslims invaded Magadha. The ācāryas of Vikramaśilā prepared the mahābali of Acala, put it in the Gaṅgā, and a storm drowned the boats of the Muslims.

Prajñārakṣita was a great scholar of the Tantras and had received the powerful empowerment of Cakrasaṁvara. He was teaching at Vikramaśilā during the reign of Emperor Bheyapāla. When Muslims attacked Vikramaśilā, he made offerings to Cakrasaṁvara, whereby the Muslim general and his soldiers were struck by terrible lightning four times and had to retreat.

Vikramaśilā had foreign professors. The Tibetan monk Tsa.mi studied Sanskrit at Vikramaśilā and became a distinguished scholar. He earned the distinction of being appointed the dvāra-paṇḍita of Vikramaśilā. Chag lotsava studied under him.

Śākyabhadra of Kashmir (1145–1225) came to Vikramaśilā to study logic under Śubhakara. He became the abbot and was heading the university during the raid of Muhammed bin-Bakhtyar in ca 1194. He left after the raid, returned to Jagaddala and went to Tibet at the age of 73 years. He returned to Kashmir and passed away in 1225. He was the last abbot of Vikramaśilā. When Chag Lotsava visited Vikramaśilā in 1235, there was no trace as the Muslim soldiery had raised it to the ground, and thrown away its foundation stones into the Gaṅgā.

Nāropa

(Holy Madness p.328)

16. THE "SWEET DEW" OF BUDDHISM

Hsüan-tsang the Chinese Prince of Pilgrims, termed the Dharma of the Buddha as "sweet dew", moved as he was by the beauties of Nalanda, its richly ornamented towers, its red pillars, its deep translucent ponds, its purity and peace, all imbued with the serenity of Dharma.

Suffering or duḥkha arises out of the realisation that man can never fully find himself. Eternity is vaster than moments of time: the rustling breeze of Buddhist fragrance has awakened the sensitivities of humans to the ideal of the Bodhisattva. Collective life can transcend individual death. The Bodhisattva says: "The whole world of living beings I must rescue, from the terrors of birth, of old age, of sickness, of death and rebirth, of all kinds of moral offence, of all states of woe, of the whole cycle of birth-and-death, of the jungle of false views, of the loss of wholesome dharmas, of the concomitants of ignorance". Selfless love, infinite compassion, universal redemption alone can free men and nations from hate, fear and insecurity of existence. Through the last twentyfive centuries Buddhism has spread the message of understanding and resolution, communion and compassion, in fact a universal human loyalty.

Buddhism arose as a spiritual force against social injustice, and advocated the equality of all humans irrespective of their birth. The welfare state created by the Buddhist emperor Aśoka is an outstanding example of the spirit of its perennial teachings. In the Aṅguttara-nikāya the Buddha says: "He who has understanding and great wisdom does not think of harming himself or another, nor of harming both alike. He rather thinks of his own welfare, of that of others, of that of both, and the welfare of the whole world."

The individual merges into the continuity of life. The last words of Lord Buddha to Ānanda were: "We are leaves fading while the tree lives. Be then, O Ānanda, your own Lamp. Be your own refuge."

Buddhism as the culminating expression of India's vision, was to give a leading role to women, the symbol of life, of love, of wisdom, and of femininity itself. The Buddha attained Enlightenment (Bodhi) when Sujātā offered food in a golden bowl to him seated under the Bodhi tree. The prime role of women goes back to Him. The Buddhist Tripiṭaka narrates: "When the Buddha was once at Śrāvastī, Prasenajit the king of Kośala came to visit Him. One of the king's men arrived and, approaching the king, announced to his private ear that Queen Mallikā had given birth to a daughter. The king was not pleased. Discerning the matter, the Buddha uttered:

A woman child, O lord of men, may prove
Even a better offspring than a male.
For she may grow up wise and virtuous.

In the long course of twentyfive centuries, in processes of its universalisation, Buddhism accorded rights to women long denied to them. In Japan, women were not permitted to write

Chinese ideograms till the ninth century. As every being is a potential Buddha in Buddhism, a special form of abbreviated Chinese characters or gana was invented which would be used by women. Lady Murasaki wrote the 'Tale of Genji' in AD 1004. This first great novel of Japan, if not of the world, was written by a woman. The Buddha, a prince by birth and at heart, he was for open attitudes, not a closed fist but an open hand, and a mind open to the "logic of life".

Buddhist prayer cylinders gave rise to mechanical inventions. Genoese merchants secured Mongol slaves from traders wholeselling in the Black Sea ports, in the 15th century. These Buddhist slaves used hot-air turbines for turning their prayer cylinders. This gave rise to screw propellers of ships, and steam jet blowers, dateable to 1579. Dharma and proto-science converged.

Buddhism inspired the aesthetics of life, the light that keeps vigil on the horizons of our dreams, inviting us to come out of ourselves into expanding consciousness. A dynamic *yāna* or path, it surged forth in symbols and poems. Across stones to gardens of meditation, of dhyāna (Pali *jhāna*) which has become Zen in Japanese. No gardens in the world are more symbolic than those inspired by Zen. A Zen garden is a starting point for meditation, to delivery from illusion. Every stone has its innuendo, every blade of grass touches off a vortex of reflections. The Ryoanji garden with its naked expanse of white sand acting as a setting for stones takes us back to the sea, to the ocean of existence (*bhava-sāgara*). This supremely abstract monument, the *kare sansui* or "dry landscape" garden, was designed in the late fifteenth century. The rocks, tiny Mounts Fuji, simply mean *fuji*, not two, that is, peerless, the abolition of all distinctions, the *advaya.* They are symbolic tangents crossing the seas of illusion towards the shore of *Bodhi* "Illumination", to cross over the dry sandy ripples of the ocean of existence, the *bhava-sāgara.* Zen is a product of the Chinese and Japanese soil from the Indian seed of Enlightenment, India's hut and Japanese bamboos, India's sophisticated thought and the bizarre koans of Japan: all leading to self-reliance (*jiyu*) and self-being (*jizai*).

We live in a stream of history and it conditions our cultural imagination. Yet the cultural cosmos can be enticing in its openness, ready to acknowledge obsolescence, and to adapt to changes. The regnant idea of Buddhist thought has been continuous transformation. The corpus of modernity derives its values from the vital fluids from unknown streams of myths and the noumenal. Buddhism is saturated with the significance of 'no-mind', that is, freedom from the shackles of a dogmatic mind, to find infinite treasures of the Collective Conscious and the Cosmic Conscious. Beyond the curves and angles of existence, is the fleeting perfume of Life and Nature in the unending exploration of the transcendent and the transitory. I am reminded of a profound Buddhist monk-poet Saigyo (1118–1190) in whom we see the deep mountains of ephemeral life. His poesy celebrates ethereal beauty and metaphenomenal existence wherein the Buddhist valorisation of nature is evident. A verse of Saigyo on hermit's hut is a celebration of the poet's almost erotic rendezvous with moonlight, that drips in through the torn and tumbledown hut of grass:

So I spend the night
In bed with the moon,
That steals in through the gaps
In my little hut's reed roof.

The union of the poet and moon is the fragility and permeability of life. Wooed by the wind the petals fall. The phenomenal forms are the being of the Absolute.

17. SOFTWARE TO LEARN SANSKRIT

Vyaas Houston, a Sanskrit scholar and David Lavine, a McIntosh computer programmer, are collaborating on designing a software which will make the process of learning Sanskrit simple and draw many towards it.

Motivated with the notion of making one of the world's oldest languages popular, Mr. Houston, 40, had earlier tailored an intensive, immersion method, based on calligraphy and chanting, for acquiring skills in Sanskrit over the weekend.

The 20-hour approach helps participants develop an intimacy with the sounds, learn to read and pronounce Sanskrit clearly, and assimilate the basic structure of the grammar, said Mr. Houston, who claims he has taught more people the language since he devised the immersion method last year than he had in 15 years of teaching the university method.

"Time is an important factor, most students lose interest if any course stretches on. When the mission is to revive a forgotten tongue, a lot hinges on how quickly you pass on the quintessence," he explained.

Four years ago, National Aeronautics and Space Administration scientist Richard Briggs had aroused world interest when he announced that the rules of syntax and generative grammar laid down by the ancient Indian grammarian, Pāṇini, could be applied to computer processing. Mr. Houston said: "Sanskrit is the only spoken language in the world that can express mathematical ideas with precision. Besides it's very euphonic. The sounds are pure, combining in a harmonious way, creating joy and happiness the way music does."

New York, IANS, 25 June 2023

18. URUSVATI HIMALAYAN RESEARCH INSTITUTE

The *Journal of the Urusvati Himalayan Research Institute* represents the multi-layered perceptions of the Roerichs, who sought integration of cultural patterns and scientific frontiers in ever-expanding horizons. New psychoactive outlines and historical subtexts were a continuing evocation of progress. Culture was the mother of science. The resuscitation of Greek and Latin studies had laid the foundations of the Renaissance, leading to scientific and technological development and thence to economic progress. It is worthwhile to recall that the 'Moderns' in France (1670–1770) compared the age of Louis XIV to that of Augustus in the Classical tradition. By the end of the 18th century a new Classical language was emerging on the scene: it was Sanskrit. The transparent weave of Sanskrit gave rise to the concept of Indo-European and it enshrined the "childhood of Europe" in the *Zeitgeist* of the 19th century. The poet Patrice de la Tour du Pin says:

I bring you some water lost in your memory.
Follow me to the spring and find its secret.

The Roerichs were pilgrims of this artistic and intellectual wholeness in the dynamic interflow of ideas and ideals. They strove to echo a toiling thinking mind into the heart of silence. In this, the immense sublime of the Himalayas became an evocative primer of function. Nicholas Roerich recreated the inner space of the Himalayas in his canvasses as the majestic syllables of the future.

The Roerichs loved Russia and her Slavonic inheritance. The rise of Indo-European as the foundation-stone of historical linguistics brought to the fore that the culture of the Slavs as reflected in language was close to Sanskrit: *bogu* 'god' is *bhaga-vān,* the chief deity *Perun* 'The Thunderer' is *Parjanya,* and *Svarog* 'the god of heaven' is Sanskrit *Svarga.* Pliny was the first to give the Slavs a name: *Venedi.* Ptolemy called them *Venedae,* and the Germans have known them as *Wend,* from the Sanskrit root *vand* 'to salute' *(vandana* 'salutation'), that is, they are the people of veneration, of glory. In their evangelisation too, the Slavs created Slavonic service books in spite of the Three Language dogma of Hebrew, Greek and Latin, and the opposition of the zealous German missionaries to the native Slavonic tongue of the new converts. Prince Rotislav had sent a mission to Byzantium in the 860s for teachers "in our own language". This language written down for liturgy in the ninth century is in use till today as Church Slavonic, of course with modifications. The radical westernizing policies of Peter I (1682–1725) introduced the need of new means of expression. The brilliant scientist and writer Mikhaylo Lomonosov (d.1765) distinguished there styles: (i) a Church Slavonic style to serve "elevated" literature, (ii) strictly colloquial Russian for the "low" genres like fable and comedy, and (iii) an intermediate style for other writings about science and practical affairs. Influential voices vigorously insisted on Slavic purity. The brilliant success of Pushkin's (1799–1836) poetry, playful romance, serious epic, personal lyrics, high

tragedy ended the linguistic controversy, and achieved a final synthesis. Nicholas Roerich wrote a moving piece on Pushkin on his death centenary, and there is an article on Lomonosov in this journal.

The Mongol invasion of Russia in 1237–40 during the reign of Batu, the grandson of Chinggis Khan, had an overpowering influence on her destinies. Kievan Russia came to an abrupt end, and Muscovite Russia emerged with Moscow princes collecting taxes for the Golden Horde. In 1581 Timofeevich conquered western Siberia and fortified towns were established in strategic regions, beginning with Tyumen in 1586 and finally Irkutsk in 1652. The Kalmyk and Buryat Mongols adjusted themselves to the new material benefits and the Russian authorities encouraged their religious institutions. The Russians came into close contact in 1609 with the Kalmyk Buddhists, and from 1640 to 1670 with Buddhist monks and monasteries of the Buryats (known in Russian as Bratsk). In 1701 there were small monasteries, and the first Buryat wood and stone monastery was constructed at Tsongol in 1732. In 1741. Empress Elizaveta Petrovna issued an Imperial Decree to recognize Buddhism as the national faith of Buryatia. In gratitude, the Buryats venerated her as an incarnation of Seven-eyed White Tara (*Saptalocanī Sita Tārā*) as a symbol of Enlightenment and of Wisdom. The Russian Court was involved with its Buddhist subjects and Prince Ukhtomsky's phenomenal collection of Buddhist bronzes in the Hermitage represents their subtle and elegant sophistication in the touching purity of bodhicitta. The interest of Russian intellectuals, creative writers, poets and painters was sharpened by Helena Petrovna Blavatsky who traveled to Tibet in 1856 and again in 1868. In 1875 she founded the Theosophical Society to form a nucleus of universal brotherhood of humanity, to promote the comparative study of religion, philosophy and science, and to explain the powers latent in man. Her global perceptions, deeper unity of science and culture, and awakening of the latent human powers influenced the writings of the father and mother of George Roerich, and explain his interests as reflected in the contents of this Journal. As a child, he had witnessed the construction of the Buddhist Temple at St. Petersburg, in which his father was an active participant.

The mother of George Roerich was Elena Roerich who is the Mother of Agni Yoga, "given in the valley of the Brahmaputra which finds its source in the Lake of the Great Nāgas, the Guardians of the Covenants of the Rigveda". The first volume of the Journal is dedicated to the 80th birthday of the Vedic scholar, C.R. Lanman, Wales Professor of Sanskrit at Harvard University. George Roerich highlights the contributions of Lanman to the understanding of India's "greatest treasure: her ancient literary language, the richness and structural features of which are absolutely unique". Lanman's greatest achievement was the *Harvard Oriental Series*, in which several Vedic, Buddhist and literary Sanskrit texts appeared in *editio princeps*. George Roerich ended his appreciative tribute with the hope that the work of his great teacher may serve as an example for the activity of the Urusvati Institute.

Every volume contains a contribution on archaeology as a science to reveal how nations became powerful and why they fell. They are a lesson for the governments of today who "must act

upon them" (Sir Flinders Petrie, UJ.1.11). The art of excavation by Count du Buisson (UJ.1.13) links the art of archaeology with the technique of medicine: for all scientific methods arc observing facts, experimentation, and manifestation. His excavations at Qatna show the guiding principles, methodology and discoveries of excavation. The second volume of the Journal carries a report of the important discoveries in Indian archaeology at Taxila, Mohenjo-daro, Stein's explorations in Baluchistan and Waziristan, and so on. The third volume relates some outstanding discoveries in Baluchistan, Taxila, Mohenjo-daro, Sarnath, Nalanda, Paharpur, Nagarjunakonda, Pagan and Afghanistan. They have changed the historiography of India and today they bring back the thrill of discovery as we read them ninety years after their reportage in this Journal in 1933. George Roerich (1.27f) himself writes on the problems of Tibetan archaeology and the several desiderata in this *terra incognita* in his day. In the second volume the diary of the 1931 expedition to Western Tibet of Dr. W.N. Koelz is a vivid account of the region.

The nexus of culture and science was a favourite domain of the encyclopaedic minds till the first half of the twentieth century. To the Roerichs they were inseparable categories as both were crucial to human development. In keeping with their grand vision, the Journal has a fair number of papers on scientific subjects, like Technique of Body and Mind by Dr. Lozina (1.35f), or the contributions of Lomonosov to natural sciences. As we have already pointed out, Lomonosov was a genius of vast horizons, whose inquisitive mind was at home with grammar, poetry, chemistry, physics, astronomy, geography, navigation and what not. It reads like an epic of an immense mind. There is a paper on the contributions of Prof. Michelson who won the Nobel Prize of Physics in 1907 (2.1f), and another on lecithin to show that the spinal cord and the nervous system of the higher vertebrates adjusts itself to the changes in the environment. Cosmic Ray expedition to Southeastern Ladakh by Prof. Benade (3.17f), Prof. Shiv Ram Kashyap's botanical exploration in the Gangotri glacier (3.21f), the role of the skin in the preservation of health by Prof. Metalnikoff of Paris (3.67f), application of Heisenberg's principle of indeterminacy to the chemistry of living matter by Prof. Pertzoff of Harvard University, a review of Broglie's book on wave mechanics by Dr. Lozina: all speak of the all-comprehending vision of the Roerichs. The inherent language of creative discourse where the human spirit and the quantitative order of science have their meaning is the enrichment of life and nature. The schism between mind and body, between science and culture was to be bridged so that the modern mind is not bedeviled by the loss of meaning. Spirit and science are both a pilgrimage to a radiant future, wherein man is no longer just a creature but a creator with a synchronic fusion of nature and nurture.

Central Asia had a special niche in the heart of the Roerichs. The expeditions to Central Asia in the year 1931 led by Aurel Stein, Andre Citroen, Sven Hedin, and Erich Smidt bring back the lost memories of less spectacular explorations in the region. The discovery of the Gilgit manuscripts was announced. George Roerich himself writes on Sven Hedin's labours to solve problems of Central Asian geography, anthropology, archaeology, art, inscriptions, paleontological remains (dinosaurs in eastern Tien-shan), ten thousand inscribed wooden tablets of the early Han

epoch, and so on. The Roerich Central Asian Expedition of 1925–28 had crossed the routes of Sven Hedin who will always be a source of guidance and inspiration. The Central Asian expeditions for 1932 organized by Dr. Hellmut de Terra of the Yale University, Dr. Roy Chapman Andrews, and others inspite of political upheavals are reported. The Citroen Central Asian Expedition finds a long mention.

The evolution of retroflex or cerebral sounds in the Punjabi of Amritsar has been studied by Dr. E. Sramek of the Laboratory of Experimental Phonetics, Paris. The palatograms of Sir Umrao Singh Shergil of Majitha are the basis of the study. It is a unique article on Punjabi phonctics (2.53f).

Prof. Mironov studies an octagonal Sanskrit slab inscription from Inner Mongolia, with the text of the Prajñāpāramitā-hṛdaya (3.73f). The script points to the 10/11th century.

Finally the original reseaches of George Roerich himself comprise a study of the Kālacakra (2.11f) wherein he translates Tibetan historical texts hearing on this doctrine. George Roerich was one of the early scholars to record rare ceremonies like that of "breaking of stone" to destroy evil spirits which take their abode in a stone. He gives the Tibetan text and English translation, with photographs of this vanishing art. George Roerich's description of the Lahul dialect of Tibetan is a comprehensive dialectical study and ranks as a path-making contribution to Sino-Tibetan linguistics. George Roerich was conversant with several languages (like Sanskrit, Tibetan, Mongolian, Chinese, Persian), and had an abiding interest in etymologies which are palimpsests of historic forces that have molded human destiny, and the interactions of different peoples. While studying with Prof. Sylvain Lévi the Sanskritist, and Mongolists and Sinologists, a discovery flashed on him that "Bokhara is nothing else than vihāra" and Prof. Pelliot absolutely agreed with him in this philological transformation *(Altai-Himalaya* by Nicholas Roerich p.167).

The Journal is a manifestation of the energy of George Roerich to harmonize multiple disciplines. His expeditions, explorations and presentations of studies recall the characterization of Buddhism by the great thinker Asaṅga:

As a lion unfrightened by noises.
As a wind not to be captured by a net.
As a lotus leaf impervious to water.
As a rhinoceros treading in solitude.

He glows with inner light, beyond circumstances of the moment, in his efforts to give expression to new movements, and his work is a source of inspiration wherein the humane scene has larger presences, expressed on many levels, enriched by the facts of science and the eternity of the mind in a dialogue of infinites and transfinites.

19. DANDAN UILIQ

Dandan Uiliq is an interesting toponym that recalls memories of Buddhist times. Dandan means ivory and is the Sanskrit term *danta*. In the Rāmāyaṇa, Mahābhārata and other texts it is used for elephant's tusk, ivory. It represents Gaṇeśa and in the 6/7th centuries Dandan Uiliq could have had a temple of Gaṇeśa. Gaṇeśa was the commander-in-chief of the armies of the Gods during the wars with the Demons (*devāsura-saṅgrāma*) who were trying to get hold of the ambrosia produced during the churning of the ocean, so as to attain immortality.

Gaṇeśa is evoked in the Buddhist traditions to negate evil destinies (*durgati-pariśodhana*). The Emperor was dethroned by Empress Wu and he regained the throne after her death to rule for a short while (710–713). Śubhakara (637–735) was invited or welcomed in China by Emperor Jui-tsung (r.684, 710–713), who ordered monk Jñāna and General Shih Hsien to accord him an imperial reception at the Jade Gate. Śubhakara translated the ritual of Gaṇeśa. A Tibetan legend says that Gaṇeśa took Ḥphags.pa to the skies so that the venerable would see territories down on the earth. Ḥphags.pa took fright and saw only Tibet. Emperor Kublai Khan gave the rulership over all of Tibet to Ḥphags.pa (1235–80) after he became emperor in 1260. The palladium of Mongolia was a Twelve-armed Red Gaṇeśa. The palladial statue was destroyed by the communists, but a charming thaṅka has survived in the Museum of the Palace of Bogdo Gegen (the last Jibcundampa who ruled over independent Mongolia) in Ulaanbaatar. Twelve is the Mithraic symbol of *invictus* or invincible imperial might. The guardian deity of Thailand is the head of Gaṇeśa. The statue of Athena the goddess of Athens was chryso elephantine: half gold and half ivory.

Dandan Uiliq was the military headquarters of Khotan as the reliefs discovered here depict Khotanese deities of defence. To strengthen its hard power, Chinese collaboration was of advantage. Two letters of a Chinese military general have been found at the site.

The three-headed deity (the fourth at the back is not visible in paintings) has been identified as Śiva-Maheśvara and Weshparak (should be Īśvaraka). He was invoked for the protection of the State. The tradition goes back to IndoEuropean times. Webster's *International Dictionary of English* says that Latin *civitas* (English *city*) is cognate to Sanskrit *śiva*. Latin does not have a letter for *ś* which is replaced by *c*. A ritual manual of Amoghavajra (T 1056) invokes Him to 'bring the kingdom with all its feudal states under My control' (*śīghraṁ vaśaṁ me rāṣṭram sarājakam kuru*). 'My' means the Emperor for whom the rite was conducted.

The spell against diseases was to promote the health of the population to ensure its continuing increase. Several hundred clay figures of monkeys from Khotan show the constant concern of would-be mothers to ensure the birth of a son. The figurines were offered at a Monkey Temple (better Hanuman Temple). This practice continues to our day. Modern Beijing has a temple to the

Monkey (or Hanumān) where ladies thronged to pray for a son when the norm of a one-child family was enforced strictly.

Vaiśravaṇa is the God of War (detailed in my *Cultural Horizons of India* 3.68–70). His wooden statue in the Golden Hall of the Horyuji monastery of Japan is 131.2 cm high, of ca 650 AD, with a stupa in the right hand and a lance in the left. He stands on a demonic yakṣa, as the guardian of the nascent national state of Japan. A dhāraṇī translated by Amoghavajra during 746–771 is entitled "Dhāraṇī of the Devarāja of the North, Vaiśramaṇa, who watches over armies for protecting Dharma" (T 1248).

The names of **national minorities** in China are based on their legends, ancient occupations, places where they live, or special contexts.

Bae: 'White People': the white is a happy colour for them.

Daī means 'freedom'. They are a people in the south of China. They migrated down south, and are Thais now.

Ewenki means 'People of the Deep Mountains and Forests'.

Kazak means 'White Swan' from which they have descended.

Kirgiz in NW China are a people descended from 'Forty Girls'. The name signifies 'Forty Girls' who are their original ancestors.

Monpa: 'People who live near the Gate'. They were so called as they were very close to the Border.

Xibo branch of the ancient tribe Xianbei which means 'leather hook'. Their ancestors made belts with hooks in animal shapes.

Uigur means 'unity' or 'united'.

20. EASTWARD TRANSMISSION OF BUDDHISM

It is a volume in Japanese on the evolution of Buddhism in Central Asia over the centuries and its 'whereto' to give meaning to life. Several ethnic and linguistic orders became guiding lights in the transmission of Buddhism to East Asia. These ethnic orders are being confused. They are clear and precise in their linguistic context:

European	Tocharian (it is a Celtic language)
Iranian	Yüeh-chih (Kushans whose language is Aryabasa in the Rabatak Inscription), Ārśī (Parthian, 安), Sogdian, Khotanese
Altaic	Hūṇa (Hsiung-nu), Saka (Scythian), Mongolian, Uigur

Most of them were in contact with Gandhara, a dynamic centre of Buddhism and the Gandhārī language was current as far as Niya. Mahāyāna arose from the Mahāsāṁghikas prevalent in Gandhara and Sutras were compiled in Gandhārī according to Karashima. The Chinese ideogram 寺 originally meant a government office to receive foreign guests, including Buddhist monks. The monks accompanied merchant caravans that brought horses from Sogdian areas for the Chinese cavalry. The monks were the spiritual security to circumvent highway hazards of the long Silk Route. In course of time 寺 came to mean a monastery. Buddhism had come to be an important factor in the defence strategy of China.

The book begins with Karashima the Sūtradhāra of the Institute of Oriental Philosophy, Tokyo. He records the transmission of Buddhism to China from Gandhara via the Yüeh-chi in 2 BCE when Jin Lu of the Imperial Academy of China received Buddhism from the royal envoy of the Greater Yüeh-chi. Karashima considers the Yüeh-chi to be Tocharians, but they were Iranians. Monk Lokakṣema who translated the Prajñāpāramitā was a Yüeh-chi (not a Tocharian). The restoration of the names Lokakṣema (Chin. Lu-chia-ch'en) and of Dharmakṣema (T'an-wu-ch'an) should better be Lokasena and Dharmasena (*sena* was a common suffix for the names of kṣatriyas).

Shakirdjan R. Pidayev details the history of Buddhist structures in Termez. They developed creatively by assimilating new architectural elements in the Gandhara tradition. In Kara-tepe ("Black Mound") there were 20–25 ground and cave temples situated close to one another. Their layout of a closed central cell with three or four round corridors is similar to the Kaniṣka temple in Surkh Kotal and resembles the cult architecture of the Near and Middle East. This format of a central circle surrounded by three or four rectangular corridors constitutes the layout of every maṇḍala. For example, the maṇḍala of Twelve-armed Saṁvara (Nsp.12 p.107f) has:

(i) central circle (Twelve-armed Saṁvara and Vajravārāhī)
(ii) first rectangular corridor: five goddesses
(iii) second rectangular corridor: deities of the citta-cakra

(iv) third rectangular corridor: deities of the vāk-cakra
(v) fourth rectangular corridor: deities of the kāya-cakra

A similar pattern could be seen in Samye, the first monastery built in Tibet on the model of Odantapuri in India. Around a five-storied temple in the middle there were four chapels surrounded by a wall. The central temple enshrined the main deity. One walked along a spiritual journey of the four chapels representing ascension from the mundane plane to the central temple symbolising the subtlest metaphysical sphere.

The Ayrtam Frieze found on the banks of Amu Darya has images of three musicians playing a cylindrical drum, lute and harp. They must have been in the 'meditation hall' of some monastery. They represent *nāda-laya* of the yogasūtras. In *nāda-laya* the yogin transcends the noises of chaos and hears the song of the cosmos. There are four levels of the (i) loud sound of drums, (ii) subtle sounds of wind instruments, (iii) subtler sounds of string instruments, and (iv) finally the unstruck sound in which the musical instruments are shown flying in the air and the aspirant is merged into the Supreme in the prolonged resonance of OṂ.

Termez was a vibrant centre of Buddhism as evident from the several above-ground monuments, like the massive Fayaztepe monastery outside the city walls, in accord with Vinaya rules that monasteries have to be away from urban centres. Fayaztepe is the earliest sanctum, constructed in the first century CE as evidenced by coins found on the ground level. Termez was an important port on the Oxus. Oxus is Vakṣu in Sanskrit and it is one of the four sacred rivers in the Mūla-sarvāstivāda Vinaya 1.164.1: Gaṅgā, Sindhu, Sītā and Pakṣu. Sītā is Syr Daryā on whose banks the Kālacakra was promulgated. Boats were built here and exported. It was natural for Kaniṣka I to establish monastic foundations at such an important seaport for the prosperity of the empire. Monasteries flourished with donations by the nobility and merchant magnates, became granaries by the contributions of the peasantry and led to density of population to ensure economic prosperity and stability. While it was forbidden for monks to own property in the Theravāda Vinaya, it was no sin for a monk who became a bodhisattva to strive for the good of men, and he could supervise it properly, as pointed out in Sa.skya Paṇḍita's *Sdom.gsum.rab.tu.dbye.baḥi. bstan.bcos.* Thus the monasteries could play an active economic role. Arab conquest in 689–90 by Mūsā ended the Buddhist identity of Termez.

Guṇaprabha's commentary on the Vinaya (Vinaya-sūtra-ṭīkā) running into 938 folios in the Peking Kanjur (Cordier 3.407–408) was written by Dharmamitra a disciple of Guṇaprabha, and resident of Tarmita (Termez) on the banks of the Pakṣu River. It was translated into Tibetan by Jinamitra of Kashmir and Kluḥi.rgyal.mtshan of Tibet on the orders of the king of Tibet Lha.bstan.po. Dharmamitra of Termez was a Mūla-sarvāstivāda-mahāvinayadhara, a Tukhāra and a Vaibhāṣika.

Valery A. Kolchenko presents a comprehensive view of Buddhism in the Chuy Valley of Kyrgyzstan in the Middle Ages. Xuanzang stayed at Suyab the capital of the Western Turks in his pilgrimage to India (629–30). He reports nothing of Buddhism. The encyclopedia of Duyou (766)

mentions the visit of Duhuan to Suyab in 750 where a Dayuan (Mahāmegha-sūtra) Monastery was built by Empress Wu Zetian. Mahāmegha monasteries were the palladium of the reign of Empress Wu. She consecrated them throughout her empire from 692–705. Extensive architectural remains in the Chuy Valley indicate the leading role of Buddhism. They date from the 6th to the 12th century. Buddhist mural paintings, painted clay sculptures, a fragment of the face of Vajrapāṇi were found in a building in the Novopavlovka village. They seem to be from a monastery of the 8th–10th century.

Buddhist artifacts collected at Novopokrovskoe are (i) a fragment of a red stone relief, (ii) a white stone head of the Buddha, (iii) bronze vajra, (iv) mirror with four Buddhist relief images, and (v–viii) four Buddhist figurines. The red stone relief is a work of Gandhara craftsmen. The figurines seem to have been imported from India between the 8th and 10th centuries. Ken-Bulun village yielded a Buddhist sculpture seated on a lost stepped stand. The three fragments of Thousand Buddhas came from China in the 10th–11th century. The three portable Jain altars with undeciphered inscriptions can be of the 11th century. A miniature gilded bronze sculpture of a Bodhisattva and a stone sculpture of the Buddhas in *samapada* posture comes from the Burana settlement. A metallic image of Akṣobhya from Ak-Beshim has a hole on the back for being attached to an altar. Its stylistic features indicate that it was crafted by a sculptor of Gilgit. Padmapāṇi from the Sokuluk settlement seems to have been created in Kashmir. Andrei Zelinsky told me that he saw an etching of Lord Buddha on a hill in the Chuy Valley, and an eleven meters high colossal image of Lord Buddha in the Vaksh Valley.

Karashima discusses the variant readings in the manuscripts of the Saddharma-puṇḍarīka in its Gilgit-Nepali and Central Asian traditions. The Central Asian manuscripts are more ancient than the others. They show that Mahāyāna sūtras were composed in Gandhari and were Sanskritised later on. The early scriptures, the Pali Nikāyas and Chinese Āgamas were transmitted orally and they came to be written in the first century BC. He assumes that Dharmarakṣa's translation of the Saddharma-puṇḍarīka-sūtra, done in 286 CE, was based on a "Prakrit-cum-Sanskrit" version. Critical editions of both the traditions are an imperative need to understand the evolution of Buddhism. Karashima cites two examples of variation in the two traditions.

At the commencement of Chapter 11, a voice from a seven-jewelled stūpa arising from the earth praises Śākyamuni for expounding the Saddharma-puṇḍarīka. The Central Asian tradition emphasizes that this exposition is in harmony (not equality) or concurrence of the supreme knowledge that has been garnered by the bodhisattvas and endorsed by the Omnipotent (*sarva*) Buddha. The Omnipotent Buddhas operate through Bodhisattvas. The term Bodhisattva in the present passage refers to the great Buddhist master-minds. It is interesting to note that Deva-Bodhisattva means a Hindu *Rishi* (LC.2022:308). Thus Bodhisattvas are the counterparts of the Rishis. The Mahāyāna sūtras begin with *evaṁ mayā śrutam,* where *śrutam* means 'visualised' and not 'heard'. *Śrutam* carries the sanctity of the term *śruti*. 'By me' (*mayā)* are the unnamed master-minds. Dharmarakṣa' s translation (p.144) has 慧平等—, which Karashima translates as "the

wisdom is impartial and alone". The Chinese *i* — translates *mahā* in the sense of 'unique, the One, or Supreme'. The Saddharma-puṇḍarīka is a sutra of the *Eka*yāna denomination. The expression 'impartial' for *samatā* should better be translated as 'unprejudiced, open-minded, objective'.

Karashima discusses the Indic form of Guanshiyin, popularly termed Avalokiteśvara. The development of this theonym has to be contextualized. Śākyamuni is accompanied by Brahmā Sahāṁpati and Śakro Devānāṁ Indraḥ in the Mathura sculptures. The North-Westerners or Uttarāpathakas changed the nomenclature: Śākyamuni became Amitābha, flanked by Avalokiteśvara and Mahāsthāmaprāpta. Avalokita is Brahmā as *mantradraṣṭā* and Mahāsthāmaprāpta is Indra who has attained (*prāpta)* supreme (*mahā*) might (*sthāma,* cf English stamina). *Mantradraṣṭā* 'one who visualises mantras' became *avalokita* = draṣṭā + *svara* = mantra. The original concept of *mantra- draṣṭā* was lost, as *svara* came to be mere 'sound' and *avalokita* 'one who observes'. Both lost their deeper import and became obscure in their profane garb. A comprehensive discussion of the Chinese translations can be seen in my *The Thousand-armed Avalokiteśvara* (New Delhi 1987:11–28). Karashima interprets the various Chinese names as follows:

K'uei-yin 闚音, One who observes sounds
Kuan-yin 觀音, One who observes sounds
Kuang-shih-yin 光世音, sounds of the world of light (p.142), ava = ābhā in Gandhari; loka 'world'
Kuan-shih-yin 觀世音, One who observes sounds of the world
Kuang-shih-tzŭ-tsai 觀世自在, One who observes the sovereignty of the world
Kuang-tzŭ-tsai 觀自在, One who observes sovereignty.

In them we see the confusion of Gandharan or Central Asian interpreters and Chinese translators struggling to find an accurate interpretation of the name.

Dr. Hirofumi Koseki has opened a magnificent window to the Buddhism of Central Asia shrouded in the dust of shattered monuments in forsaken terrains, by bringing together the scattered writings of scholars on the spiritual heart of ancient Central Asia. He has included two presentations of the late lamented Seishi Karashima so that we can visualise the complex problems of textual variations in the Lotus Sutra. Some day some mind may venture to undertake a critical edition of both its traditions.

The brilliant presentations herein unravel the silence of centuries to enliven the rhythms of serenity in the sparkle of devotion.

LC 2022: Lokesh Chandra, *Dynamics of Indic Culture,* New Delhi, Aditya Prakashan.
Nsp.: Lokesh Chandra and Nirmala Sharma, *Niṣpanna-yogāvalī*: Abhayākara's manual of maṇḍalas, New Delhi, 2015, Aditya Prakashan.

シルクロード研究論集

第1巻

仏教東漸の道

インド・中央アジア篇

公益財団法人

東洋哲学研究所　編

Japanese title of the book on *Eastward Transmission of Buddhism*

21. MUDRĀS IN JAPANESE MANTRAYĀNA

The use of mudrās or iconic devices in place of the spoken word formed a comprehensive gesture language of dance as early as Bharata's Nāṭyaśāstra. In the first chapter of the Nāṭya-śāstra, nāṭya is extolled as supreme knowledge forwarding every art. The elaborate development of the mudrās evolved into a unique experiment in symbolic communication. Starting with the performing arts, and their later significant role in iconography, mudrās became an essential metaphysical aspect of the esotoric ceremonies of the tantras. The recitation of a mantra was followed by a mudrā in tantric ritual. The Mahāyānaprakāśa characterises mudrā as the quintessential form accompanying a mantra which liberates thought.

Along with the spread of the Rāmāyaṇa and of Buddhist tantras, the practice of mudrās spread to Myanmar, Thailand, Cambodia, Srilanka, Indonesia, Nepal, Tibet, Mongolia, China, Korea and Japan. In the Sino-Japanese classical text Dainichikyō, it is stated that mudrās endow all that is beyond form with a visible shape, thereby crystallising a trans-material state for meditation.

In the Mahāvairocana-sutra, mudrās and mantras have become ingrained as vital constituents of worship and meditation: "the possibility of attaining Buddhahood through the practice of yoga which unites the three mysteries of body (*mudrā*), speech (*mantra*), and mind (*samādhi*) is now explained for the first time". The proper performance of mudrās pleases the divinity and destroys the sins of the worshipper.

Though the mudrās originated in India and the textual tradition goes back to ancient times, no illustrated manuscript has survived to show the actual gestural patterns of individual mudrās. An early manuscript of the 9th century illustrating mudrās, stems from the Tun-huang Grottos. It is preserved in the British Museum, London. The provenance of a still earlier illustrated manuscript is Japan. It is a copy of a scroll illustrating various mudrās done by Śubhakarasiṁha of Nalanda (637–735), preserved at the Onjoji monastery. It is dated AD 855. Another Japanese manuscript of the Soshijji-giki-gei-in is dated AD 864 which depicts the mudrās of the Sanskrit text Susiddhi-tantra. A number of such ancient scrolls are preserved in the monasteries and museums in Japan.

The practice of mudrās in Japan is attested by the Ninno rites as early as the seventh century. The Kāruṇika-rāja-sūtra explains how benevolent kings protect their countries. It was translated into Chinese by Kumārajīva in AD 402–12, and later the manual of its ritual was translated by Amoghavajra in AD 746–71 under the title Ninno-gokoku-hannyaharamittakyo-darani-nenju-giki. Ever since it has been a part of the imperial ceremonial in Japan.

The first Sino-Japanese sutra to explain the mudrās is the Murimandara-ju-kyo which was translated from Sanskrit in the first half of the sixth century during the Liang dynasty. The name of the translator has been lost as also the original Sanskrit text. Even the Sanskrit title is a matter of controversy. However the fact that the original text has been translated thrice attests to the high importance attached to it. It gives sixteen mudrās which accompany the recitation of mantras.

In the seventh century, an Indian named Atikūṭa arrived at Ch'ang-an in AD 625. He translated only one work, Dhāraṇī-saṅgraha in AD 653–54. In this, the number of mudrās is three hundred.

Śubhakarasiṁha (AD 637–735) arrived in AD 716 at the Chinese capital Ch'ang-an, on the command of his teacher Dharmagupta under whom he had studied the tantras at Nalanda. At the Chinese metropolis he found a fund of Sanskrit manuscripts which had been collected from India by Wu-hsing, a Chinese monk who had gone to India during the reign of Emperor Kai-tsung in AD 667. He worked zealously during his sojourn in India, and he died in AD 674 in north India. On orders of the Emperor these manuscripts were brought to Ch'ang-an and preserved at the Hua-yen monastery. From among them, Śubhakara chose to translate the Mahāvairocana-sūtra. In AD 724, he left for Lo-yang on Imperial orders, settled down at the Ta-fu-hsien monastery and completed the translation of the Mahāvairocana-sūtra. Its ninth chapter is devoted to mystic mudrās, with their symbolic attributes (*sammaya-gyo*) and bījas of the deities. When the Shingon officiant consecrates himself by mystic mudrās, he assimilates himself with the absolute body (*dharma-kāya*) of the Buddha. At the end are enumerated 31 mudrās and mantras of the deities symbolising their virtues, attributes, ornaments (the conch, seat, uṣṇīṣa, etc.), 57 mudrās and mantras of the divinities beginning from Maitreya, and 45 mudrās of other divinities.

Śubhakara drew divinities, mantras and mudrās of the Vajradhātu-maṇḍala on a scroll which is known as the Gobu-shingan or Rita-sogyara-gobu-shingan (contemplation on the five sections of the Ṛtasaṁhāra). It illustrates the cihna-mudrā, samaya-mudrā and karma-mudrā of each divinity. These terms are inscribed in Sanskrit on the scroll. The scroll ends with a portrait of Śubhakarasiṁha, squatting down with an incense-burner in his hands. It bears the Sanskrit graffiti: *ācārya-śrī-śaubhasya suratah. deya-dharmoyam ārya-śubhakara-siṁhasya.* The earliest extant copy of this scroll is preserved at the Onjoji monastery. It is dated AD 855. It is written with ink on paper. It is the earliest known scroll illustrating so many mudrās, and that too with illustrations.

A decade later, we get another manuscript, entitled Soshijji-giki-gei-in, which illustrates the mudrās used in the ritual of the Susiddhikara-tantra and also names each one of them. This was translated into Chinese by Śubhakarasiṁha in AD 724. It is an important text in Japanese Mantrayāna. The scroll of mudrās originates from China and it is preserved in the Toji monastery at Kyoto. Another copy of AD 1159 is kept at the Ishiyamaji monastery at Shiga. Its title is Soshijji-shukei-zu (illustrations of mudrās in the Susiddhi-tantra).

While the aforesaid scrolls were comprehensive works giving the drawings of the mudrās of all the divinities, at a later period arose concise manuals which prescribed mudrās for the preparatory rites, for the important divinities of the two maṇḍalas, and for the closing ceremonies. They also included the mudrās of the juhachido (eighteen-step rite). From among them, the Taisho Zuzobu reproduces two manuals. The first is the Shu-in-zu 'illustration of mudrās' published in two fascicles in AD 1669. It covers the Garbhadhātu-maṇḍala, 14 mūla-mudrās of Acala, Vajradhātu-maṇḍala, and the 'eighteen-step rite'. A century later, another manual appeared in two

fascicles under the title Tai-kongo-juhachi-in-zu with illustrations of mudrās in the Garbha-maṇḍala (Tai), Vajradhātu-maṇḍala (*kon*), homa (*go*) and eighteen-step rite (*juhachi*). It begins with two mudrās to Vināyaka. It is different from the previous text in the choice of mudrās and also in their sequence.

A mudrā-manual of the Tendai tradition may also be mentioned. It is the *She-do-in-zu,* written in AD 1272. It was in use at the Nishiyamaryu monastery of Yokawa. It contains the illustrations of mudrās of the Garbhadhātu, Vajradhātu, homa (Jap. *goma*), and eighteen-step rite. This work has become well-known in Europe through its French translation by S. Kawamoura and annotations by L. de Milloue under the direction of M. Horiou Toki, the abbot of the Mitaniji monastery.

There are several mudrā-manuals in Japan and the foregoing survey is only a drop in the ocean. Besides Japan, mudrās of the various divisions of the tantras are to be found in the Indonesian isle of Bali, Nepal, Tibet and Mongolia. They are similar to the Japanese mudrās because of their common origin.

In recent years, Venerable Yuchi Miano and Gyoe Mizuhara of Koyasan edited the Shingon-mikkyo-zu-in-shu collection of the illustrations of mudrās of the Shingon denomination. The first fascicle is devoted to:

(i) The eighteen-step rite
(ii) Vajradhātu-maṇḍala
(iii) Garbhadhātu-maṇḍala
(iv) The 14 mūla-mudrās of Acala

The second fascicle has mudrās pertaining to various divinities, as well as to dhāraṇīs and sutras.

In 1970 I had the pleasure of visiting Japan to study Shingon art and monuments. At Koyasan, I stayed with Prof. Chikyo Yamamoto and availed the opportunity of going through the mudrā manual with him. The result is the opening of a new field of comparative studies in Indology. The bonkyo-in or mudrā for a Sanskrit manuscript is bound to fascinate any Sanskritist who will readily recognise it as a representation of a palmleaf manuscript. The mudrās of the four goddesses, Manoja-vajriṇī, Kelikila-vajriṇī, Rāga-vajriṇī and Māna-vajriṇī from the naya-maṇḍala, will remind a student of Sanskrit literature of the *nāyikā-bheda* and their representation in the performances of classical Indian dance styles. The mudrās of four seasons—spring (*vasanta*), rains (*varṣā*), autumn (*śarad*), winter (*hemanta*) with the hot summer missing—will set a Sanskritist wondering as to the source of the fourfold division of the seasons as against the six seasons well-known from the Ṛtu-saṁhāra of Kālidāsa. Even the five *tanmātras* are represented only by mudrās of four of them: *rūpa, śabda, gandha,* and *rasa.* A historian of Indian philosophy can marvel at the mudrās of Nāgārjuna and Aśvaghoṣa. The mudrā of Sarasvatī fascinates with its simplistic vīṇā-mudrā. The mudrās of Maheśvara, Brahmā, Indra, Viśvakarmā, Nārāyaṇa and Garuḍa open new domains of cultural interflow between India and Japan. The other mudrās pertaining to the Susiddhi, Mahāvairocana, and Tattva-saṅgraha tantras reveal new frontiers in the exploration and interpretation of Sanskrit texts which describe the mudrās in words alone like the Mudrā-Balarāma-

bharata. While in the nāṭya texts mentioned above, the living tradition of mudrās in the Indian Performing Arts can help, the descriptions of mudrās in tantric texts like the Sādhana-mālā have yet to be depicted visually for proper perception. There are several Sanskrit tantric texts and they abound in mudrās. We may find their counterparts in the Japanese lore of mudrās.

The mudrās of the *juhachido* or 'eighteen-step rite' are 18 essential steps preparatory to meditation:

1. *butsu-bu sammaya:* samaya of the Buddha-kula
2. *renge-bu sammaya:* samaya of the padma-kula
3. *kongo-bu sammaya:* samaya of the vajra-kula
4. *ketsu-go-shin:* formation of the mudrā of the protection of the body
5. *kyo-gaku:* awakening
6. *ji-ketsu:* purification of the ground of worship
7. *kongo-cho:* wall of vajra
8. *do-jo-kuan:* meditation of the temple
9. *so-cha-ro:* despatch of carts
10. *sho-cha-ro:* prayer for getting into the carts
11. *ge-cho:* reception
12. *jo-ju-ma:* chasing away the demons
13. *kongo mo:* thread of vajra
14. *ka in:* house surrounded by flames
15. *nyu sammagi:* (first) entry into samādhi
16. *kon-pon-in:* mūla-mudrā
17. *cho-nen-ju:* true *nenju* (meditation on the meaning of the dhāraṇī)
18. *nyu sammaji:* (second) entry into samādhi.

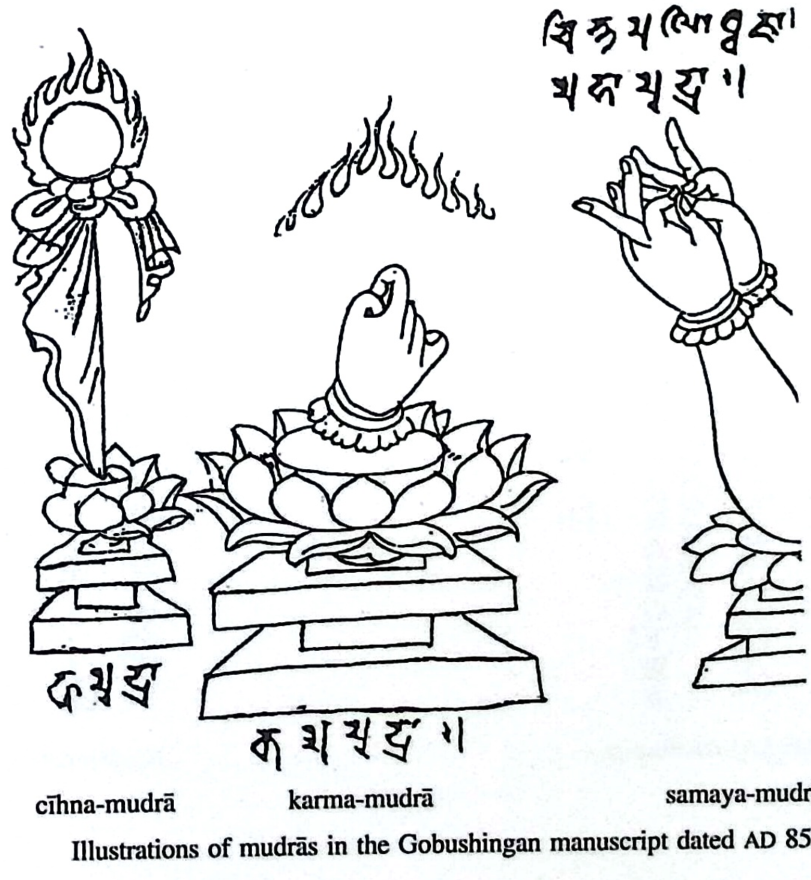
In the first four steps, the officiant fortifies his resolve to attain the virtues of the Buddhas, Bodhisattvas represented by the vajra-kula. He further protects his body. This corresponds to the first step in Hindu worship whereby the worshipper purifies himself both within and without (*bahy-ābhyantara-śuci*), and resolves the purification of his mind (*tan me manaḥ śiva-saṅkalpam astu*). The ground where the worship is going to take place is purified by the sprinkling over of consecrated perfumed water. He then invites the presence of all the deities of the infinite worlds who are to participate in the ceremony and 'awakens' them. Till they descend, he consolidates the ground by securing the vajra the premises of the temple to purify them and imparts solidity (*sudṛḍho me bhava*). He erects ramparts of vajra around the temple to prevent the demoniacal forces from penetrating its precincts. By meditating on the temple the worshipper enshrines in the temple of his mind the main divinity and the whole of his being is concentrated in meditation on the one and only Being. By virtue of his mudrā and mantra, the worshipper sends carts to all the paradises in the ten quarters to invite the deities. He receives them as they arrive in the carts by uttering mantras. Once again he scares away the demoniacal forces that may have attempted to

sneak in after the Buddhas, bodhisattvas and deities have arrived. For chasing away the evil spirits he surrounds the consecrated space with ramparts of flame, that is, with emergent divine consciousness he creates a flaming barrier against evil. Ignorance and darkness are burnt and he enters elemental samādhi, a state of tranquillity, undeterred by errant thoughts and fortifies himself to enter the final stage. In this state he meditates on the meaning of the mantra of Mahāvairocana in the purity of spirit, visualises the serene symbolic representation of the dharmakāya of Mahāvairocana, and experiences the light of Supreme Enlightenment.

cīhna-mudrā
symbolic mudrā

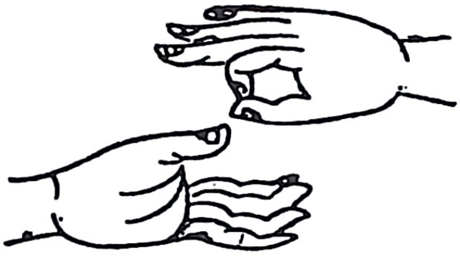
karma-mudrā
ritual mudrā

samaya-mudrā
meditation mudrā



cīhna-mudrā karma-mudrā samaya-mudrā

Illustrations of mudrās in the Gobushingan manuscript dated AD 855.



弁才天
費琴印
(費琴是琵琶也)
仰左手当斉如承琵琶状右手
風空捻餘散申之向身運動如
弾絃状
左手舒五指仰掌当斉如
承琵琶状右手又舒五指
風空相捻運動如弾絃状

Sarasvatī: vīṇā-mudrā

馬鳴
玉環成就一切所願印
屈左中指無名指以大拇指押彼
二指甲舒頭指及小指安心上右
手把念珠数念真言

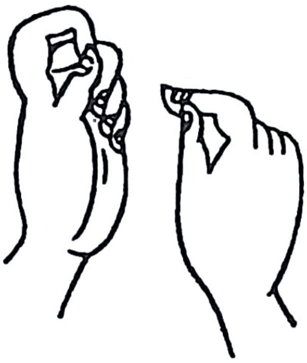
Aśvaghoṣa

梵篋印
左手仰舒五指仰置心下以右
手覆其左手上

Sanskrit manuscript

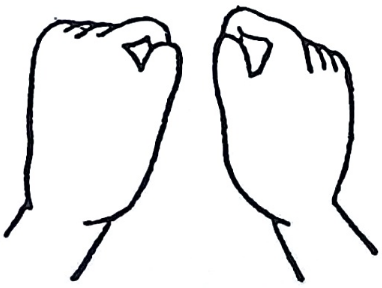
竜樹
金剛合掌

Nāgārjuna

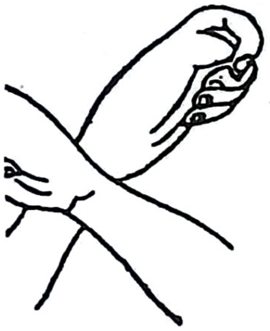


Manoja-vajriṇī

Rāga-vajriṇī



Māna-vajriṇī



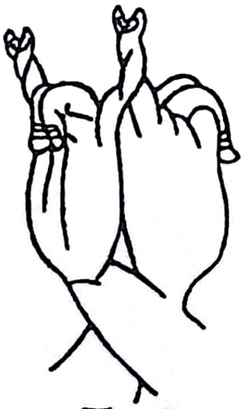
Kelikila-vajriṇī

声 弁
不易此前印二風面相合指
戚令如環

Śabda 'sound'

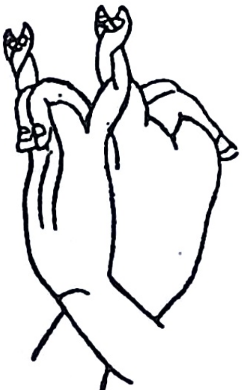
色 弁
二手合腕舉地輪反相鉤
風各正直右風屈如鉤

Rūpa 'form'



香 弁
不易於前印二風反相鉤

Gandha 'smell'

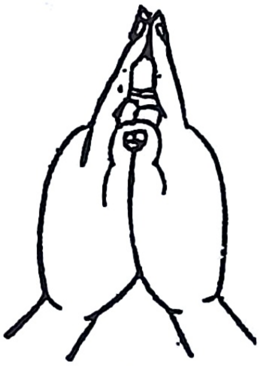


味 弁
不改此前印二地及二風悉
使面相合

Rasa 'taste'

varṣā 'rainy season'

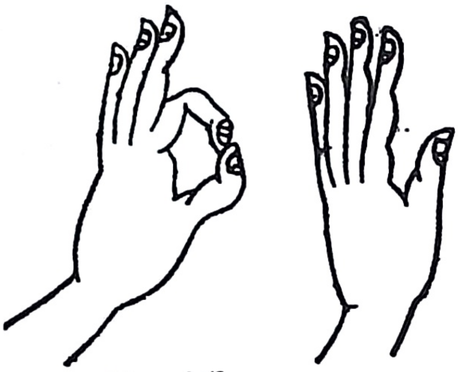
vasanta 'spring'



CaturMahārāja 'guardians of the four directions'

hemanta 'winter'

autumn 'śarad'



那羅延天
定掌舒散
又日
三昧空捻風円孔如輪勢

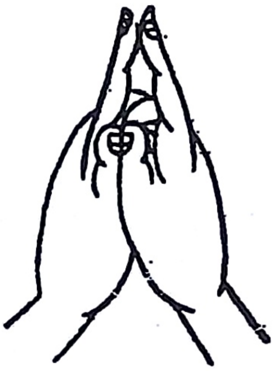
Nārāyaṇa

自在天
二羽外相刃左押右直竪地風
空

Īśvara

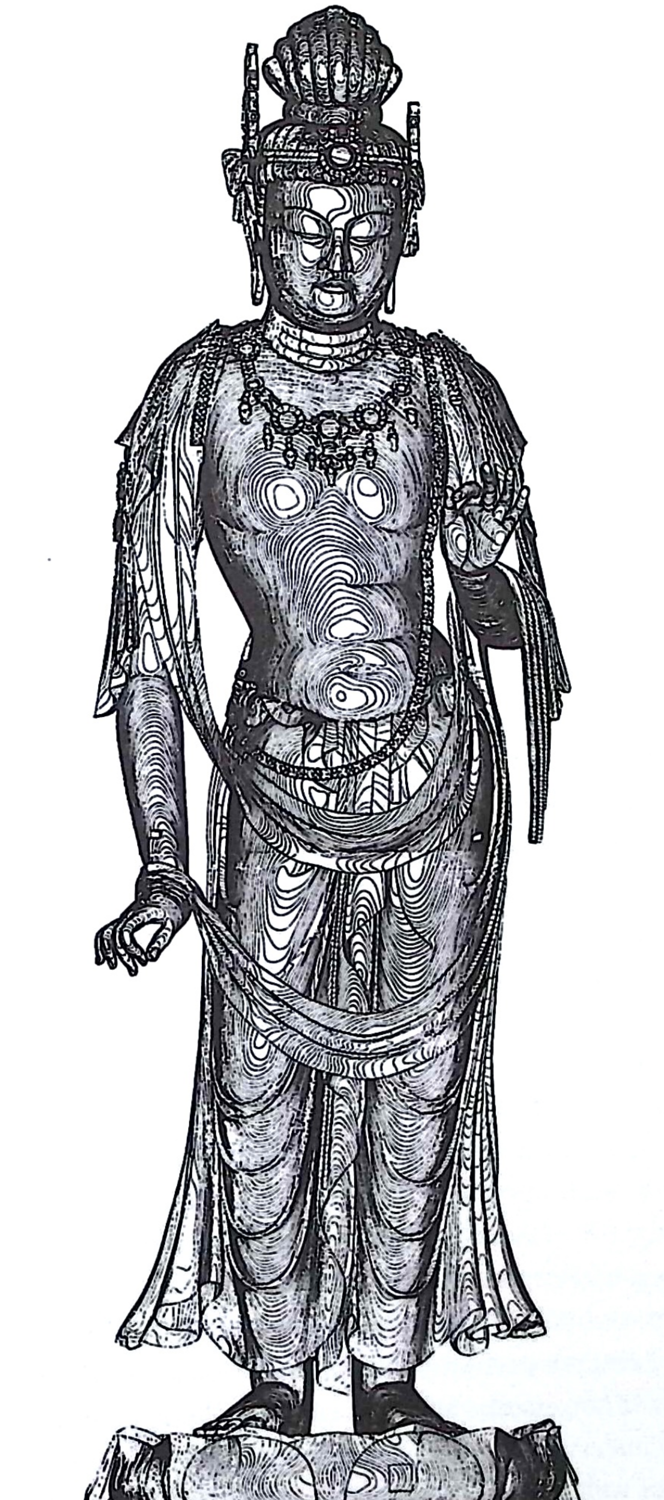
梵天
三昧空持水

Brahmā



帝釈
内縛二風串如鉢二空并竪

Śakra/Indra



CANDRAPRABHA

This is a photodiagrammatic representation of the famous 8th century Japanese bronze statue of Gakkō or Candraprabha, flanking the main image of Bhaiṣajyaguru or the Lord of Healing (in Japanese, Yakushi) in the Yakushiji monastery at Nara. Candraprabha and Sūryaprabha represent the Bodhisattvas of the Moon and Sun. This Yakushi trinity is a masterpiece of the Early Nara period sculpture. These bronzes reflect the maturity of the T'ang style. Conceived with a wonderful sense of grandeur, they overflow with life.

In Asia, every deity was represented in eternity. This eternity of time was symbolished by the Sun (Sūrya) and the Moon (Candra). In the development of Esoteric iconography, the Sun assumed the form of Sūryaprabha, and the Moon that of Candraprabha.

The Bodhisattvas of the Sun and the Moon. Sūryaprabha and Candraprabha, have a well-defined meaning. They represent the rotation of time in the world of appearance, of *pratibhāsa.* They also have a deeper meaning. beyond the phenomenal world. They are the two poles of *bodhi-citta*, of the awakening of the mind, the reconstruction of its primal essence after the phenomenic experience. According to the Japanese tradition, Candraprabha represents the Splendour of Pure Wisdom which stands in no awe and comes to no grief.

22. THREE JEWELS OF THE LOTUS SUTRA

The Lotus Sutra has been a major spiritual creation with a profound impact on secular life. It was transcreated from Sanskrit into Chinese by Kumārajīva sixteen hundred years ago. It became the tide and trend of the moods of 16th century Japan in the creative interpretation of Nichiren Daishonin as a renewal of life itself. The message of the Land of the Moon that is India acquired a new sheen in the Land of the Sun that is Japan, in the writings and preachings of the Daishonin. The message became energised in the glorious culmination of the Sutra in the thought and dynamic activities of the Daisensei Daisaku Ikeda who transformed it into a contemporary bliss of life endowed with values. These Three Jewels of the Lotus Sutra represent the modulations of the Bodhi Tree of Enlightenment as a massive phenomenon unfolding the existence of the divine in the human.

Kumārajīva provides the depth of the roots in his transcreative Chinese rendering of the Sutra that can foster peace and joy on the Path of Awareness in which one, along with the others, can develop understanding of each other to give rise to a harmonious society dedicated to Life. We have to see the face of Life to have happiness, and be happy to serve others. The version of Kumārajīva is a clear stream for Chinese devotees in the radiance of his classical prose. In the endless creativity of the flow of Kumārajīva's diction, Nichiren Daishonin could look deeply into the malaise of his times and his perceptions became the illuminations of a new order of reality of Life and the wondrous miracle of dedication to daily personal concerns as well as to altruistic sharing. He became the exuberant foliation of the Bodhi Tree: without the light and warmth of the Sun the leaves could not exist. The Sun, the Nichi, had arisen in Nichiren to pervade the entire universe in the wondrous miracle of the Lotus Sutra. President Ikeda was the lotus blossomed. He awakened humanity across the globe to the spring breeze of the Lotus Sutra.

The commentary on the Pali Dīgha-nikāya says that when the world emerges into existence a lotus springs and it brings forth flowers. Likewise the Lotus Sutra is a lotus blooming in the right view, right thought, right speech, right action, right livelihood, right effort, right mindfulness and right concentration in the perceptions and actions of President Ikeda. He had seen the Sutra as a process of awakening to be achieved by every practitioner. Divested of all ego-clinging, the heart of the Sutra is a determination to save all living beings, a profound empathy that feels for others as one's own. Magnanimous mind of President Ikeda became the life mission of millions around the world, a world that is burning in the excesses of materialism and of the technosphere. His devotees were inspired to lead lives of self-improvement as well as service to others, in the spirit of the Lotus Sutra 4.87: "This cluster of unsurpassed jewels has come to us unsought". President Ikeda (WLS. 1.37) equated the "cluster of unsurpassed jewels" with the teachings of the Lotus Sutra.

President Ikeda spoke of no mystic law or of a profound beyond our lives of wisdom and service. He very aptly cited the poem 'Bücher' of Hesse: "The light for which you search dwells within you." He quoted a poem of Walt Whitman: "And there is no God any more divine than Yourself." (Yourself is written with a capital letter like God). His centrum was "the welfare of humanity" (WLS.1.56): "What can I, an ordinary human being, do for others, for society." The realm of President Ikeda was human beings, society, or Life itself. The homocentric dimension of his thought is the dire need of the contemporary mind in its bewilderment and constant decline of the spiritual at the altar of greed and social unconcern.

The disasters engendered by technology, like the tsunami in Japan, reveal that value of human life is fast being forgotten. President Ikeda's clarion call for the "dignity and infinite potential of life" was and is most timely rain. Very soon, leaders worldwide will realise to "make the Coming Age an Age of Life" (WLS.1.19) in the inspiring words of President Ikeda. To him the three concepts of the Avataṁsaka—the mind, the Buddha and human beings—are one for which the contemporary word is Life (WLS.1.28). President Ikeda was the genius of practical relevance to bring forth powerful energy for living.

I have always wondered at the ease with which President Ikeda energised the expressions of the Lotus Sutra in contemporary parlance. Attainment of Buddhahood by an individual is "human revolution" in its sanctifying power. The immensity of life is enshrined in his heart-touching simplicity: "the universe is identical to life, and life is identical to life. Life itself is the creator." (WLS.1.34) What a positive way to put human values on a pedestal beyond any dogma, away from fundamentalism of any sort.

He was alive to equality for women in accord with the Lotus Sutra which speaks of "good men and good women", where good refers to goodness of intent and behaviour. The Lotus Sutra was expounded for the happiness of all people without discrimination of any kind, based on sex, academics, power or wealth. The inclusion of women in the Saṅgha was a revolutionary act to end all discrimination.

President Ikeda emphasised Peace as an inheritor of Toda's struggle against militarism. Nichiren Daishonin insisted on the Lotus Sutra to ensure peace for all humanity. President Ikeda was a powerful proponent and carried this message as the true quest of the human mind, for the mind is the ground whence everything grows and evolves.

The great resolve of President Ikeda was to generate values, to inculcate them, and he accented this approach in naming his new saṅgha of lay men and women, as Soka. A brilliant poet in the stunning simplicity of words that invoke a sharp precision of dedicated action, he was a pilgrim:

In search of light
To dispel the dark clouds in my mind
To seek a great tree unbowed by the storm. (WLS.1.5)

He himself had become the Great Bodhi tree unbowed by the storm of economic violence and technological despotism of logic that assault human life and the life of the universe. His firm resolve was like the Net of Indra in which many jewels reflect each other. His poetic immensity was to find the simplicity of life in all its purity as we walk along the way of our social ambience, and in the bounty of nature. He extended immeasurable love to all his devotees of the Lotus Sutra in the ever-evolving truth of life. He rejuvenated the sermon of Lord Buddha in the alleys and side-lanes of possibilities. Human beings, all other sentient beings, the universe and the immediate surrounds of nature were the tone and tune of the mind of President Ikeda to unite living and mystery in the beauty of creative action, integrating human concerns with the profundity of values.

The Korean Annals Samguk-yusa record a hymn sung by a country woman named Huimyong who lived at the time of the Silla King Kyongdok (ruled 742–765). Huimyong's child was blinded at the age of five. She took the child to a temple and sang the following to the Thousand-eyed Avalokiteśvara, painted on its north wall:

I fall on my knees and implore You
Thousand-eyed Bodhisattva.
You have so many eyes,
Can you not spare two for my child?
Your compassion is so great.

And with this song, her child's sight was restored.

President Ikeda was the Thousand-armed Avalokiteśvara who ripened the fruits of Bodhi with the downpour of Compassion. The rays of his wisdom emanating from the Lotus Sutra opened the lotus of our minds, as he endowed us with eyes to see the "image of the blossoming of a multitude of people, each possessing rich individuality" (WLS.2.82).

The more I read President Ikeda, the more I felt illumined in his touching exposition. He will ever be with us:

To calm us, give us a tranquil mind
So that every vulgar shadow is dissipated
Every caprice is subdued.
Joy and Peace overflow.

23. JAVANESE BRONZES OF VAIROCANA AND VAJRADHĀTVĪŚVARĪ

Ito Nakano has written 'A Study of Prajñāpāramitā in Indonesia' in the *Journal of Indian and Buddhist Studies* (Indogaku Bukkyōgaku Kenkyū).[1] He follows Krom in identifying the consort of Vajradhātu Vairocana as Prajñāpāramitā in the two bronzes in the National Museum, Jakarta (nos.602a1 and 602a2). Krom did not have the root tantra of Vajradhātu Vairocana, the Sarvatathāgata-tattva-saṅgraha (STTS) and the identity of the female consort could not be ensured. A similar third image has been reproduced in Scheurleer/Klokke 1998:99: "the identification of his partner is less certain. She is depicted as his exact female reflection ... ... She could be Locanā or Wajradhātwvīśwarī."

Nakano says that the consort in 602a2 forms the dharmacakra-mudrā and the left elbow is missing. In the similar bronze 602a1 she makes the dharmacakra-mudrā, and a lotus stalk entwines her left hand and a book rests on the unopened blue lotus. He accepts Prajñāpāramitā in both bronzes as the "queen for Vairocana", even after consulting Saṅ Hyaṅ Kamahāyānikan (SHK) "descended from the Tattva-saṅgraha-sutra". He cites the SHK: "Auspiciouss Bajradhātvīśvarī had profound wisdom and was beautiful. She devoted herself to her husband" (p.1209). The passage is crucial and deserves a reconsideration. It describes the Five Goddesses of the Five Tathāgatas (*pañca-Tathāgata-devī*). Definition of Dhātvīśvarī runs:

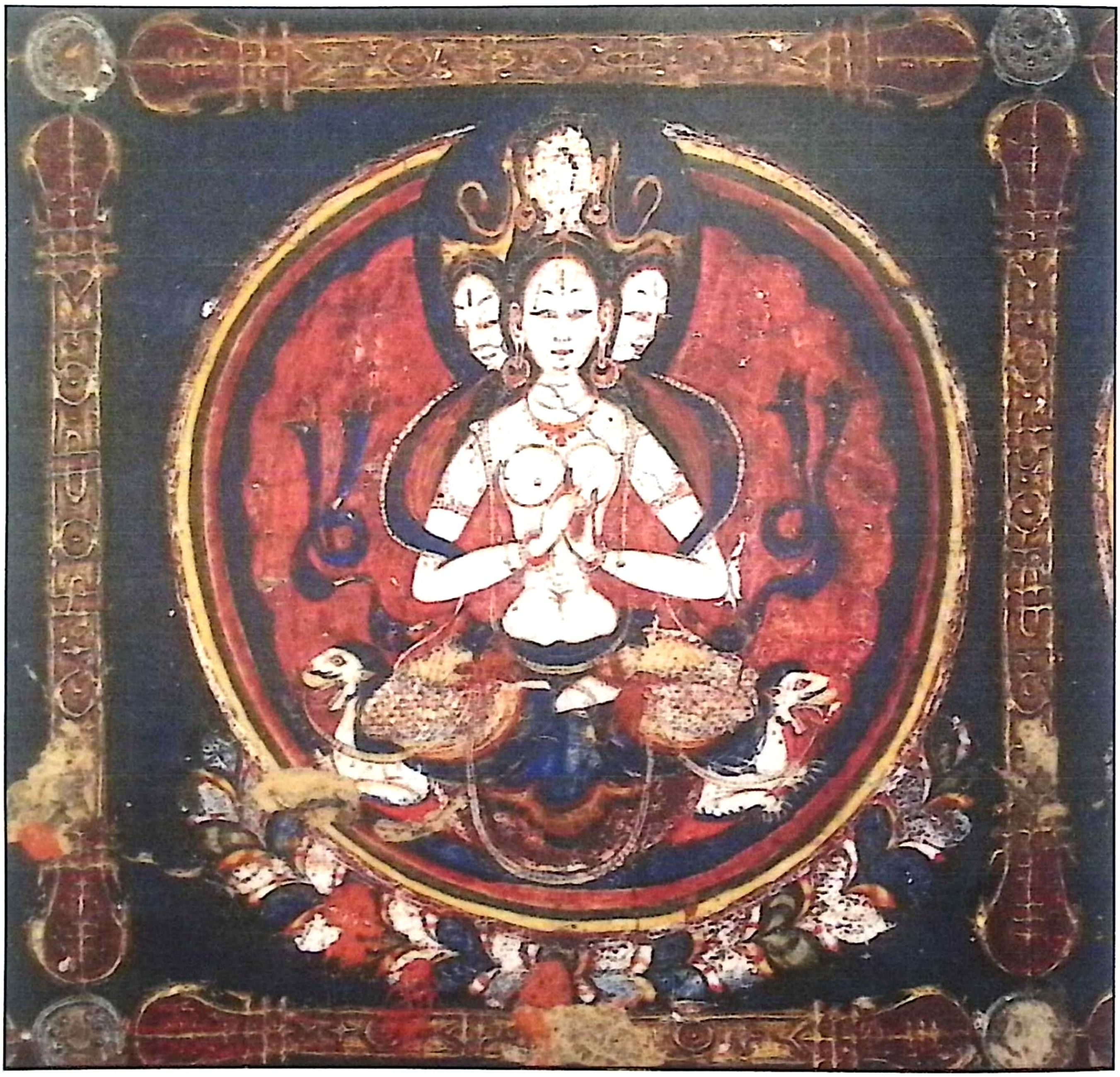
Dhātvīśvarī mahādevī Vairocana-patir jñeyā |

ka: Bharālī Dhātvīśvarī sira devī lĕvih makasvāmī bhaṭāra Vairocana.

The OJ commentary means: Divine Dhātvīśvarī is the highest goddess and her husband is Divine Vairocana. *Lĕvih* does not mean beautiful. P.J. Zoetmulder translates *lĕvih* as "supreme, higher, surpassing, prominent, eminent" in his *Old Javanese-English Dictionary*. The SHK clearly defines Vairocana as *pati* 'husband' in the Sanskrit stanza, and as *svāmī* 'husband' in the OJ. exegesis. As is the norm, the wife sits to the left of her husband. As such her identity as Vajradhātvīśvarī is clear.

The root tantra STTS[3] (my edition, p.34–35) says that Bhagavān (i.e. Vairocana) emanated his Vidyā and invoked her: *vajradhātvīśvari huṁ vajriṇi* (in °śvar*i* and vajriṇi) the final vowel *i* is short as both are in the vocative case). In the delineation of the vajraguhya maṇḍala of goddesses, Vajradhātvīśvarī firmly holds a caitya (*paryaṅke susthitaṁ caityaṁ vajradhātvīśvarī smṛtā*). The earliest depiction of the maṇḍala is in the Ṛta-saṁhāra (Rita-sogyara Gobu-shingan) sketched by Śubhakarasiṁha himself (637–735 CE). It was brought to Japan by Chishō Daishi in 855 CE. It illustrates the goddess sitting on a lotus and she holds a caitya firmly stationed on a receptacle.

In the Tibetan representation, Vajradhātvīśvarī at the Sumtsek, Alchi (Ladakh) is white, has four heads, makes the jñāna-muṣṭi mudrā and sits on two lions. She is termed *Buddha-mudrā* 'consort of the Buddha [Vairocana]' in the STTS (my edition p.35). The iconography shows variations, but her identity is beyond doubt when she is paired with Vairocana.



The reign of Emperor Hsüan-tsung (713–755 CE) was the second blossoming of T'ang culture, famous for its painting and literature. He honoured Śubhakarasiṁha as the Imperial Preceptor with the right to sit on the throne with the Emperor. The Emperor issued an edict that

Śubhakarasiṁha should present all the Sanskrit manuscripts he had brought. It was to ensure imperial good luck. In 724 the Emperor ordered him to translate the Vairocanābhisambodhi-sutra to mitigate the misfortunes. He translated the essential parts as the sutra was too long. The STTS was parallel to this sutra, and to complete the bipolarity of the two, he drew the figures of the Vajradhātu-maṇḍala of the STTS. It has been preserved in Japan. He translated several ritual texts to avoid misfortunes, like the ritual of Vināyaka (i.e. Gaṇeśa) and of Pṛthvī Devī 'the Goddess of the State'. A root tantra, available in Sanskrit and Tibetan, is entitled Sarva-durgati-pariśodhana-tantra "tantra for the elimination of all evil destinies".

Ritual maṇḍalas (karma-maṇḍala) for conducting the full rites were made of metal. The three Javanese bronzes were the central deity of the maṇḍala, seated on a throne. They must have been cast, along with all the accompanying deities, for royal ceremonies of the Vajradhātu-maṇḍala. The Ṅañjuk bronzes of this maṇḍala are from the Buddhist monastery of Jayamĕrta founded by King Siṇḍok. The book resting on the closed blue lotus entwining the left hand of 602a1 was added as a supplementary attribute to enhance the supernal power of the goddess Vajradhātvīśvarī. The book of Prajñāpāramitā (not statue) is shown in the east and west of the ādikalyāṇa-maṇḍala. Ādikalyāṇa is supreme auspiciousness, virtue, prosperity. This maṇḍala is based on a text relating to the generalia of all maṇḍalas (Sarva-maṇḍala-sāmānya-vidhīnāṁ guhya-tantra, Toh.806).

Dedicating images of mothers or queens of Kings were apotheosized as a Prajñāpāramitā statue for supreme felicity. Ken Angrok was a hero of lowly birth who overthrew Kaḍiri in 1222 and established his kingdom at Singasari. He took the daughter of the Mahāyāna priest Mpu Purwa as his Queen Dĕdĕs. Her deified image as Prajñāpāramitā is a superbly carved statue from Singasari (Museum Nasional, Jakarta, inv.no.1403/XI 1587, Fontein 1990:160). Rājapatnī the Queen of King Krĕtarājasa (r.1293–1309) was posthumously identified with Prajñāpāramitā. The statues of deified Queens became the *palladia* of the state. They were mothers of the successor King, and as such the most powerful icons of royal safety, the palladia of political stability. In Greece, the safety of Troy depended on the goddess Pallas Athena. When Odysseus and Diomedes carried away the statue, Troy fell.

To conclude, all the three statues of Vajradhātu Vairocana and Vajradhātvīśvarī were to ensure the safety and prosperity of the state.

[1] Vol.30 no.3 March 2022 p.1207–14.

[2] *The Ngor Mandalas of Tibet*, revised by Musashi Tachikawa, Shunzo Onoda, Keiga Noguchi, and Kimiaki Tanaka, The Centre for East Asian Cultural Studies for Unesco, Tokyo, 1991, mandala 1 on p.1.

[3] STTS = Lokesh Chandra, *Sarvatathāgata-tattva-saṅgraha*, Delhi, Motilal Banarsidass, 1987. Sanskrit text with captions in English and 98 pages of introduction.

24. द्वीपान्तर के संस्कृत शिलालेख

डॉ. देवेन्द्रनाथ ठाकुर जी की पुस्तक में द्वीपान्तर के संस्कृत शिलालेखों का संकलन, उनका हिन्दी अनुवाद, तथा उनकी ऐतिहासिक भूमिका हर्ष का विषय है। यह प्रसंग भारत के दूसरे देशों के साथ सांस्कृतिक, साहित्यिक, दार्शनिक और धार्मिक संबन्धों की यशोगीति है। इतिहास मानव-जातियों की यशस्विनी अभिव्यक्ति है, जो प्रेरणा, प्रगति और उज्ज्वल भविष्य की अविच्छिन्न स्रोतस्विनी है। ग्रीक संस्कृति में नव-देवियां (Nine Muses) संगीत, कला, साहित्य और विज्ञान की संधात्री हैं। इनमें क्लिओ (Clio) इतिहास-देवी है। क्लिओ का शब्दार्थ 'ख्याति, कीर्ति' है। यह शताब्दियों की भव्य उपलब्धियों की कीर्ति है। इसकी व्युत्पत्ति 'श्रवस्' से है। 'श्रवस्' अजस्त्र कीर्ति का द्योतक है जो कालातीत है और सतत ऊपर उठने का आह्वान करता है। श्रुति और स्मृति में श्रुति हमारे गौरव का स्थिर मूल है, और स्मृति समयानुसार परिवर्तन का। श्रुति सनातन है और स्मृति काल का प्रवाह अथवा प्रगति है। इतिहास देवी भविष्य को दिव्य आलोक से प्रभासित करती है। द्वीपान्तर (इण्डोनीसिया) से प्राप्त संस्कृत शिलालेख भारतीय मनीषा के लिए भवितव्य की चुनौती हैं, और 'कृण्वन्तो विश्वमार्यम्' का आश्वासन।

आज से दो सहस्त्र वर्ष पूर्व, एक युवा को देवी ने स्वप्न में दर्शन दिए। युवा का नाम 'कौण्डिन्य' था। कहा—''मन्दिर में जाओ, धनुष ढूंढो, नाव पर चढ़ो, और सूर्योदय की ओर बढ़ो''। कौण्डिन्य प्रातः होते ही मन्दिर गए, और वहां भूमि पर धनुष और बाणों से भरा तूणीर पाया। लेकर नौका पर चढ़े। देवप्रेरित वायु से प्रवाहित नाव में समुद्र पार किया और अज्ञात तट पर पहुंचे। वहां सोमा नामिका महारानी राज कर रही थीं। ख्मेर जाति की निष्ठा, रूप में अप्रतिम और युद्धपोतों से कवचित थीं। महारानी सोमा ने अपनी नौसेना को कौण्डिन्य से युद्ध के लिए भेजा। कौण्डिन्य ने मन्त्रपूत बाणों से ख्मेर नौसेना को पराजित किया। महारानी ने आत्मसमर्पण किया। कौण्डिन्य ने उससे विवाह किया, और ख्मेर में प्रथम राजवंश की स्थापना की। महारानी सोमा को, जोकि नागसुन्दरी थी, सारोङ् और चोली पहिनना सिखाया। परिधान के साथ शाकाहार के लिए चावल की खेती प्रारम्भ की। महारानी सोमा के नए वैभव से ख्मेर जाति में नवोदय की प्रतीति हुई। लिपि, विकसित भाषा, जनजातीय व्यवस्था से एक सुगठित राज्य, संस्कारों के साथ-साथ उदात्त दर्शन, आदि से ख्मेर जाति नवालोक के दर्शन से धन्य हुई। दक्षिणपूर्व के देशों में सनातन (हिन्दू-बौद्ध) संस्कृति के प्रवेश का यह कथानक चीनी इतिहासों में मिलता है। कुछ इसी प्रकार किसी युवराज के संकल्प से इण्डोनीसिया में सनातन संस्कृति का प्रारम्भ हुआ होगा। रामायण में और वायुपुराण में यवद्वीप का उल्लेख है। जातकों में सुवर्णद्वीप की यात्राएं हैं। अमरकोश में 'सांयात्रिक' इण्डोनीसिया जाने वालों के लिए विशिष्ट पारिभाषिक शब्द है। भारत से राजकुमार, व्यापारी, विद्वान् जावा जाते थे और जावी साहित्य में 'कलन' शब्द है जो विदेश से आए, ऊंचे अथवा राजकीय परिवार में जन्मे, घूमते फिरते सहसा आगत आगन्तुक के लिए प्रयोग हुआ है। यह 'कल्याण' का अपभ्रंश लगता है। कल्याण सुडौल, यौवनसम्पन्न, रूपवान् पुरुष का द्योतक है जो राजकीय गरिमा से वनजातियों में विशेष रूप से सम्मानित होता था। कारण्डव्यूह में लिखा है—

दिव्यातिसुन्दरं कामरूपं धृत्वा स भासयन्।
तत्राभिसरते चित्तं राक्षसीनां प्रमोदयेन॥

भारत के लिए इण्डोनीसिया सुवर्णभूमि थी, शस्यश्यामला, लवंगों से सुरभित, और वैभव का प्रतीक। कवि-सम्राट् कालिदास जहां हूणों की चर्चा करते हैं वहीं उनके हृदय में सागर की हिलोरों के पार द्वीपान्तर की मोहिनी स्मृतियां हैं जिनमें कांचन और कामिनी की सुरभि है—

अनेन सार्धं विहराम्बुराशेस् तीरेषु ताली-वन-मर्मरेषु।
द्वीपान्तर-ानीत-लवंग-पुष्पैर् अपाकृत-स्वेद-लवा मरुद्भिः॥

कलिंग के सम्राट् हेमांगद अपनी प्रेयसी सम्राज्ञी को कहते हैं—द्वीपान्तर (इण्डोनीसिया) से आ रही लवंगों से सुरक्षित सागर-समीर है। ग्रीष्म से संतप्त बहते पसीने के कणों को इस सुगन्धित मरुत् से शान्त करो। एवंविध तालीवनों से गुंजित सागर-तट पर सम्राट् के साथ विहार करो। द्वीपान्तर से आई लवंगों के परिशीलन से सुगन्धित वायु, तालों का संगीत, कंचन सी काया, और काममोहित दम्पती। द्वीपान्तर कालिदास के हृदय की अन्तर्ध्वनि है और चेतना का विश्वविजयिनी ख्याति। मध्य-एशिया के कूचा राज्य के विद्वान् लियेन् के संस्कृत-चीनी कोश से फ्रेंच विद्वान् सिल्वां लेवी ने द्वीपान्तर शब्द का अर्थ निर्धारित किया था कि यह इण्डोनीसिया का बोधक है। दूर दूर तक एशिया में इण्डोनीसिया सनातन-संस्कृति का विख्यात केन्द्र था। कवि रवीन्द्रनाथ ठाकुर ने 'तेपान्तर' का उल्लेख **The Crescent Moon** में किया है—एक धूमिल अज्ञात प्रदेश जहां प्रज्ञावान् पक्षि-युगल का नीड है। हम इण्डोनीसिया को भूल गए थे—कहीं कहीं उसकी स्मृतियों की झुरमुट थी। १९वीं शती के प्रारम्भ में **Sir Stamford Rafles** ने अंग्रेजी आधिपत्य की स्थापना की थी। भारतीय सैनिकों ने उसे पहिली बार बताया कि जावा के चण्डी 'समाधियां' नहीं अपितु मन्दिर हैं और उनमें पड़ी मूर्तियां भगवान् शिव, गणेश, पार्वती आदि की हैं। पिछली दो शतियों में योरोपीय अनुसंधान से जावा की विराट् साहित्यिक, स्थापत्य, कला, शिलालेख आदि धरोहर का विस्तृत ज्ञान हुआ है। परन्तु भारत इससे अनभिज्ञ था। १९२६ में **Louis Finot** लुई फ़िनो ने लिखा—"भारत का बहुत काल से विश्वास रहा है कि उसकी सीमाएं समुद्रतट पर समाप्त हो जाती हैं। आज भारत सुवर्णभूमि और द्वीपान्तर की ओर दृष्टि डालने लगा है, जहां उसकी प्रेरणा और साधना से इतनी अधिक और भव्य कृतियां खड़ी हैं। निश्चय ही, बहुत देर नहीं जब भारत की नई मनीषा इन स्मारकों के प्रति अपनी संस्कृति की भव्य सृष्टि के रूप में श्रद्धावनत होगी"।

१९२८ में कवि रवीन्द्रनाथ ठाकुर जब जावा गए तो उनके नृत्यों से अभिभूत हुए और लिखा—"जब नटराज शिव यहां आए, और लोगों की आराधना से प्रसन्न हुए, तो उन्होंने वरदान में अपना नृत्य ही दे डाला। भारत में हमारे लिए क्या शेष बचा—श्मशान भूमि की भस्म जिससे शिव अपने को महायोगीश्वर के रूप में मण्डित करते हैं"। डॉ. बिजनराज चैटर्जी और डॉ. रमेशचन्द्र मजुमदार ने डच विद्वानों की गवेषणाओं को भारतीयों के समक्ष अंग्रेजी में प्रस्तुत किया। डॉ. हिमांशु-भूषण सरकार ने जावा के भारत-भावित साहित्य का इतिहास, और शिलालेखों का संग्रह (मूल पाठ, अनुवाद, टिप्पण) प्रकाशित किया। भारतीय भाषाओं में इनके आधार पर कई लेख लिखे गए। डॉ. देवहूति ने पुरानी जावी के कृष्णायन का सारांश लेख के रूप में प्रस्तुत

किया। श्रीमती कमला रत्नम् के पति श्री पेराला रत्नम् जकार्ता में राजदूत थे। वहां उन्होंने वायाङ् में प्रयुक्त महाभारत के पात्रों के रेखांकन बनाए और उनपर लेख लिखा।

सिल्वां लेवी ने ''बालिद्वीप-संस्कृत-ग्रन्थाः'' १९३५ में सम्पादन किया। भारत के संस्कृति-पुरुष आचार्य रघुवीर जी (मेरे पिताश्री) इससे बहुत प्रभावित हुए। १९२८ में हॉलण्ड में उनके सहपाठी जावा के डॉ. प्रियोहुतोमो ''भीमरुचि'' नामक यक्षप्रश्न के समविषयक ग्रन्थ का सम्पादन कर रहे थे। पिता जी से स्पष्टीकरण मांगते रहते थे। इससे पिताजी प्राचीन जावी अथवा 'कवि' भाषा के साहित्य से परिचित थे। संस्कृत विराट्पर्व का सम्पादन करते समय 'कवि' भाषा के विराट्पर्व से विस्तृत तुलना की थी। इण्डोनीसिया के विद्वान्, चण्डी ऐतिहासिक स्मारक, लोन्तार (ताडपत्र पर लिखित ग्रन्थ), मूर्तियां, काष्ठशिल्प आदि का पिताजी ने विराट् संग्रह किया। उनकी प्रेरणा से मेरी दिवंगता पत्नी डॉ. शारदा रानी और बहिन डॉ सुदर्शना देवी ने कई जावी ग्रन्थों का सम्पादन और अनुवाद किया। इन में नीति, व्रतिशासन, शैव दर्शन आदि विषयों का प्रतिपादन है।

सुमात्रा के कवि अमीर हमज़ा (१९११-१९४६) ने भगवद्गीता का बहासा इण्डोनीसिया में अनुवाद किया था। उनकी कविताएं डांजुक् और सुरोचोलो की देवियों की प्रतिमाओं की झलकों से भरी हैं। अपनी प्रेयसी की चर्चा करते हुए लिखते हैं—

गीता-देवी का प्रबुद्ध संगीत
काम की नृत्यांगना, तन्वी और उदात्त
लपटती ज्वालाओं के समान चंचल
धूपा-देवी के समान गहन गंभीर॥

शैलेन्द्र-काल की गीता-देवी का मधुर गुंजन और धूपा-देवी की पावन सुरभि से मंगलमय पूजाक्रम की स्मृतियों से उद्भासित कविता है।

१९६७ में जकार्ता विश्वविद्यालय के भाषा और साहित्य विभाग के अध्यक्ष से मिलने गया। उनका नाम था—हरिमूर्ति क्रीडालक्षण। राष्ट्रपति सुकार्नो ने डच के विरुद्ध संघर्ष के लिए योग्याकार्ता को चुना—क्योंकि 'योग्या' अयोध्या का अपभ्रंश है। अयोध्या के विरुद्ध कोई लड़ (योध्या) नहीं (अ) सकता। यह अजेय और अजित मानस का प्रतीक है, जिस के समीप प्रागा नदी की पावन धारा इण्डोनीसिया के स्वतन्त्रता-संग्राम को अभिपूत करती थी। प्रागा = प्रयाग।

मेरे पिताश्री आचार्य रघुवीर जी ने सहस्रों ताडपत्रों का चित्रण किया, प्रतिमाओं और मन्दिरों, वर्तमान रामायण और महाभारत के नृत्यों के चलचित्र, और पिछले २०० वर्षों में लिखित योरोपीय ग्रन्थों का संग्रह दिया। १९२७ में उन्होंने लेख लिखा था कि भारतीय अपने सांस्कृतिक सम्बन्धों की थाती से अपरिचित हैं। प्रों देवेन्द्र नाथ ठाकुर ने इस लेख से प्रेरित होकर यह शिलालेख-संग्रह प्रस्तुत किया है। बहुत अध्यवसाय, अगाध निष्ठा, और अध्यापन की तपश्चर्या का सार इस ग्रन्थ में निहित है। हिन्दी में पहली बार जावा के संस्कृत शिलालेखों का संकलन किया है। प्रो. ठाकुर का यह ज्ञानसंभार और पुण्यसंभार हिन्दी पाठकों को इतिहास के नए दर्शन कराएगा, और जन-सामान्य को उद्दीप्त प्रेरणा, कर्मठता और खोज के लिए प्रेरित करेगा। भारत की इतिहास-देवी विजय-दुन्दुभि लेकर आएगी, आक्रमणों की परम्परा न् होकर उष्णीषविजया होगी।

25. INDONESIA GIFTS A STATUE OF SARASVATĪ TO THE USA

Indonesia has gifted an imposing 16-feet high statue of Sarasvatī, the Hindu goddess of education and wisdom, to the American capital city of Washington DC. The goddess' statue, on top of a lotus, stands tall a block away from the Indian Embassy in front of a statue of Mahatma Gandhi.

The statue was built in Bali and later flown to Washington D.C. in early April 2013. This steel structure was divided into three parts: upper body, lower body and base with a lotus and a white goose. Further, instead of using bronze or stone, the sculptors opted for a mix of cement to model the body of the statue. The hands of the Goddess hold an *akṣamālā* (prayer beads) symbolising the eternal process of learning; a vīṇā (a string instrument) symbolising arts and culture; and a *lontar* (manuscript) symbolising the source of knowledge. (*The Hindu*, June 10th, 2013)

25. Map of South-East Asia

26. "HOW LONG WILL YOU SLEEP, MY LAND" PETŐFI

The poems of Petőfi are a legacy of my childhood. Their recitation by my father (Prof. RaghuVira) still rings in my ears:

I am Magyar. So proudly do my eyes
Look down into the ocean of the past,
Beholding cliffs that rise to storm the skies,
My hero land, your deeds of courage vast.

I gather vivid impressions, exuberant memories, the overwhelming silence of the fair native land of Petőfi, at the Hungarian Cultural Centre, Delhi. We have shared fragments of life with Hungary, as they have knocked down the walls of stagnation, and opened the doors of history. In the ringing words of Petőfi "How long will you sleep, my land?" We have seen the rising of the Hungarian people. Hungary has not just saved the ashes but maintained the flame. We hail Hungary for its revolutionary life-giving force.

Ten are the digits on the hands, symbols of action, work, performance. The decade of the Hungarian Centre has shown films, concerts, lectures, teaching of the Hungarian language, and exhibitions celebrating the creativity of her scholarship. The founder of the computer theory Janos Newman, the father of the hydrogen bomb Edward Teller and Erno Rubic of the cube fame are alumni of the Budapest Technical University. Hungary has been the myth both of thought and of existence. Hungary dwells in a thousand-year journey, in the space between bulb and bud, in the flow of lava that burns a version of paradise absurdly come to naught, and makes magnificence of action, beyond the murky waters of history. Hungary has been convinced by the logic of thought as well as by the logic of life.

Hungary is in our heartbeats. A habitable star of the chosen, a people who unite in their euphoric vision the Belaya-Kama basin, the Black Sea, the Don and the Danube. My homage to Hungary, the fairyland of my childhood dreams. Here in Hungary, life and land, deeds and valour, savage heart of a lost frontier, the aroma of woods and waters have given over the ages the best they had: "the many-splendoured only-mine" of Laszlo Benjamin has become the universal inheritance of humankind. The Magyars, the founders of the Hungarian State, lived around the mouth of the Don river from the 5th to the 9th century in a federation known as the On-gur which literally means the "Ten Arrows", from whose Slavic pronunciation is derived the name Hungary. Some Hungarians arrived at the mouth of the Danube in AD 889. By 907 they defeated the German forces and firmly established themselves in what was to become Hungary and brought the trackless peripheries under control. The new solitudes became their new embodied hope: the leaves, the birds, the air and every visible space opened up inside their whole being. However, the exuberant remembrances, the silence of lost basins and forlorn steppes, the volatile roamings humming across landscapes, made pilgrim-beings of Hungarian minds in quest:

But where's the image, the vision
that gives them identity? Andras Fodor (NHQ 16:79)

From the yearning of these dreams have sprung discoveries of Hungarian scholars.

The Hungarian language is a nostalgic parallel for our languages groping for a status in national life. Hungarian has passed through several vicissitudes. The earlier unwritten, traditional pre-literature was national in content and Hungarian in language. Only fragrances of its memories remain. Christianisation in AD 1001 created a new literature: Christian in content and Latin in language. The Hungarian language now languished. To write meant to write in Latin. A major development of Hungarian took place around the turn of the 19th century. In a short span of quarter of a century thousands of new words were introduced in consonance with the structural patterns of the language. The Hungarian Academy, as the conscience of a nation in emergence, became a catalyst: for language is an eternal continuity of a people, it rustles something in their deep being. My father Prof. RaghuVira was stimulated and animated by the work of the Academy in the evolution of Hungarian. My father gave to his language around two hundred thousand words. For example the Hindi word *Sansad* for Parliament is my father's gift to his people. The Hungarian experience inspired him in linguistic creativity.

In the 19th century, the Hungarian intelligentsia was drawn to the new world unfolding itself in German universities. It was natural for a mind as keen as that of Korosi Csoma Sandor that he chose to study at Göttingen from 1815–1818. In 1818 he returned to his native land, fully equipped with linguistic attainments and research methodology. Korosi had imbibed at Göttingen the awakening that fired the intellect of new Man. Spurning the honours and the comforts of professorship at home, Korosi left for the East in the snows of the February of 1819 with a joyful serenity. His quest was a Hungarian identity, a Hungarian consciousness lapsed in time. In the March of 1822 he reached India. He applied himself to the study of India. In quest of a Hungarian dream, he found the reality of India. During the very years of his presence, India was passing through a period of cultural skepticism. In this pervading darkness of doubts, the publication of the painstaking and dedicated work of Korosi from Calcutta brought into being new vistas: India emerged for the East what Greece was for the West: tremendous sway of logic and light. Our debt to Hungary in the domain of cultural resurgence can hardly be overstated.

The epoch-making discoveries of another great Hungarian deserve our gratitude. Sir Aurel Stein explored unknown contacts and interactions of the Indian, Iranian, Turkic, Central Asian and Chinese connections. He traced the path of the Indian compaign of Alexander and walked across the famous Silk Route.

India arose in the conscience of Hungary in the translation of the Pañcatantra in 1781 by Samuel Patay. Istvan Tamasko wrote on Sanskrit grammar in 1831. Ever since translations from Sanskrit and studies thereon became a feature of academic life. One of the greatest of Hungarian poets Janos Arany translated excerpts from the Śākuntala. The painter Ervin Baktay turned to Indian art and thought. His anthology of Gandhi and the biography of Tagore brought Hungary

closer to India. The visit of Tagore to Hungary in 1926 followed his fame since 1913. To the Hungarians he was the embodiment of the perfumed heart of India. In him they loved our love. Tagore walked along the Balaton Lake, and shattered the dividing windows to let in the air of Hungary. Here he recouped his physical heart to let his poetry fall in the hearts of men. He encountered eager Hungarians wanting to feel the idyllic serenity of the timeless in his words, to become familiar even with the wrinkles in his poetry. The Brunners, mother and daughter, walked alongwith the poet to India to portray our landscapes, treasures of our timeless, and the political pantheon of the luminaries of our freedom. Eyes wide open they gazed at the grandeur, beauty and mystery of our immense Time. Through them, Hungary came to live in the minds of India. We came to love Hungary, the way life and poetry, time and beauty intertwined in her. The brush of Amrita Shergil, born of Indian and Hungarian parentage, tempted as powerfully as her figure.

Time passes on as the pain of history, as the birth pangs of the ever new. India and Hungary share new ways of life in all its multiple facets. The Hungarian Centre has its share of the sky of our mind. In the words of Laszlo Benjamin:

While I am here,
I carve the images of life, the words of life,
In the stones of the city, in the memory of the living.

25 Nov 1988

27. QUARTER OF ŚĀKYAMUNI IN THE VAJRADHĀTU-MAṆḌALA

The quarter of Śākyamuni in the prevalent Genzu version of the Vajradhātu-maṇḍala (in Japan) represents aspects of His visualization of Bodhi, its propagation, and its continuing dissemination.

It depicts the following divinised beings and categories:

5 Śākyamuni with four acolytes
4 brahmavihāras
4 Pratyekabuddhas
8 six body organs of Śākyamuni, His blessings, and His powers
8 śrāvakas + 2 Bodhisattvas
9 uṣṇīṣas

The maṇḍala was arranged by Śubhakara and I-hsing on the basis of some text that awaits identification. The different but clear categories were not realized, which led to the lack of order in the placement of deities. The four brahma-vihāras are together at the left, but Karuṇā is misplaced. Maitrī and Karuṇā should have been together without any intervening deity:

Upekṣā Muditā

Maitrī Mṛditā Karuṇā

This note is to clarify the categories in their logical sequence.

Śākyamuni is attended upon by Ākāśagarbha and Avalokiteśvara. Ākāśagarbha should have been accompanied by Kṣitigarbha. The two represent the Lords of Heaven and Earth. Avalokiteśvara is an evolution of Brahmā who is the Lord of Earth (*Brahmā sahāṁpatiḥ*) and thus he represents the Earth (Kṣiti is earth). Aparājita and his consort Aparājitā are unhampered propagation of Dharma. Aparājitā means invincible.

There are five aspects: (1) attainment of Bodhi by brahmavihāras, (2) inspiration of predecessor Pratyekabuddhas, (3) preaching of Dharma, (4) major disciples, and (5) supernal irradiation (*uṣṇīṣa*) of Dharma.

1. Five brahmavihāras (divine abidings) of *muditā* (joy), *maitrī* (loving kindness), *karuṇā* (compassion) and *upekṣā* (equanimity) are the cultivation of the highest religious state. When they are extended to all living beings by concrete action they become *apramāṇa* "boundless states". The first three vihāras produce three of the four dhyānas, and only the fourth *upekṣā* produces meditative absorption.

2. Four Pratyekabuddhas are Ratnanemi, Nemi, Candanagandha and Tamālapatra. They represent the predecessors of Śākyamuni.

3. Divinization of the eye of Śākyamuni as Tathāgata-maṇi, of the ūrṇā as Tathāgāta-tūla and of the canine tooth as Tathāgata-daṁṣṭra are the media to represent infinite virtues to gratify the prayers of all beings. Tathāgata-hāsa is the smile, Tathāgata-jihvā is the tongue to convey, and Tathāgata-vaktra is the mouth to expound Dharma. Tathāgata-mṛditā are His blessings, and Tathāgata-śakti are His active powers so that the Dharma is ever dynamic, ever full of vim and vigour.

4. Śākyamuni is surrounded by eight preeminent disciples of his long life of preaching: Maudgalyāyana, Subhūti, Kāśyapa, Śāriputra, Koṣṭhila, Ānanda, Kātyāyana and Upāli, Jñāna-Koṣṭhila, and Pūjāmeghasāgara.are Bodhisattvas.

5. Uṣṇīṣas are the apotheosized manifestations of the glorious dissemination of Dharma. The ever-marching progress of Buddhism is iconised as uṣṇīṣas who are attributives of Cakravartī sovereigns. The maṇḍala has a Mahoṣṇīṣa Cakravartin. Tathāgatoṣṇīṣa represents the successful preaching of Dharma, which is victorious (Jayoṣṇīṣa), ever-vanquishing (Vijayoṣṇīṣa), is the symbolic white imperial parasol (Sitātapatroṣṇīṣa), is sovereign (Abhyudgatoṣṇīṣa), is glorious in majesty (Tejorāśyuṣṇīṣa), has exterminated all opposition (Vikiraṇoṣṇīṣa), and has become a Cakravartī of paramount supremacy (Mahoṣṇīṣa Cakravartī), whose unlimited sound of preaching reaches all classes of beings (Ananta-svaraghoṣa-cakravartī).

10 Tathāgata-śakti (Nyorai-shakite 如來鑠乞底)

11 Candanagandha-pratyekabuddha (Sendankō-byakushibutsu 栴檀香辟支佛)

12 Tamālapattra-pratyekabuddha (Tamarakō-byakushibutsu 多摩羅香辟支佛)

13 Maudgalyāyana (Daimokkenren 大目犍連)

14 Subhūti (Shubodai 須菩提)

15 Kāśyapa (Kashōha 迦葉波)

16 Śāriputra (Sharihotsu 舍利弗)

17 Tathāgata-muditā (Nyoraiki 如來喜)

18 Tathāgat-opekṣā (Nyoraisha 如來捨)

1 Pujā-megha-sāgara (Kuyōunkai 供養雲海菩薩)

2 Jñāna-koṣṭhila (Chikukira 智拘絺羅)

3 Upāli (Ubari 優波利)

4 Kātyāyana (Kasennen 迦旃延)

5 Ānanda (Anan 阿難)

6 Koṣṭhila (Kukira 拘絺羅)

7 Ratnanemi-pratyekabuddha (Hōfuku-byakushibutsu 寶輻辟支佛)

8 Nemi-pratyekabuddha (Rimpuku-byakushibutsu 輪輻辟支佛)

9 Tathāgata-daṁṣṭra (Nyoraiga 如來牙)

Ākaśagarbha (Kokūzō 虛空藏菩薩)

Avalokiteśvara (Kanjizai 觀自在菩薩)

Śākyamuni (Shakamuni 釋迦牟尼佛)

Aparājita (Munōshō 無能勝金剛)

Aparājitā-vidyārājñī (Munōshōhi 無能勝妃)

9 Sarvatathāgata-maṇi (Issainyoraihō 一切如來寶)

10 Tathāgat-orṇā (Nyoraigossō 如來毫相)

11 Mahoṣṇīṣa-cakravartin (Daitenrinbutchō 大轉輪佛頂)

12 Tejorāśy-uṣṇīṣa (Kōjubutchō 光聚佛頂)

13 Ananta-svara-ghoṣa-cakravartin (Muryōonjōbutchō 無量音聲佛頂)

14 Tathāgata-karuṇā (Nyoraihi 如來悲)

15 Tathāgata-mṛditā (Nyoraimin 如來悲)

16 Tathāgata-maitrī (Nyoraiji 如來慈)

1 Tathāgata-hāsa (Nyoraishō 如來咲〔笑〕)

2 Tathāgata-vaktra (Nyoraigo 如來語)

3 Tathāgata-jihvā (Nyoraizetsu 如來舌)

4 Vikiraṇoṣṇīṣa (Joshōbutchō 除障佛頂)

5 Abhyudgatoṣṇīṣa (Kōbutchō 高佛頂)

6 Vijayoṣṇīṣa (Saishōbutchō 最勝佛頂)

7 Jayoṣṇīṣa (Shōbutchō 勝佛頂)

8 Sitātapatrōṣṇīṣa (Byakusangai-butchō 白傘蓋佛頂)

28. HYMN OF 108 NAMES OF AVALOKITEŚVARA

There is a Chinese version of the Avalokiteśvara-nāmāṣṭaśataka, done by Śāntideva (T'ien Hsi.tsai) in AD 985 (Ta.chung.lu 4 p.17a:18b),[1] under the title *Shêng kuan-tzu-tsai p'u-sa i-pai-pa ming ching* (Jap. *Shō kan-ji-zai bo-satsu ip-pyaku-hachi myō kyō*). Śāntideva came from Kashmir (var. Jalandhara) to China alongwith Dānapāla in AD 980. In this work, the 108 Sanskrit names, or more appropriately epithets, of Avalokiteśvara are transliterated into Chinese characters and are numbered from 1 to 108. These serial numbers make it easier to restore the 108 Sanskrit names. The introductory portion has been translated into Chinese. In 1758 Lcaṅ.skya Rol.paḥi.rdo.rje re-transcribed them into his system of Chinese transliteration in the quadrilingual collection of dhāraṇīs entitled: *Yü chih man han meng-ku hsi fan ho pi ta tsang ch'üan chou*.[2] The Manchu, Mongol and Tibetan transliterations were added. Rol.paḥi.rdo.rje made an effort to restore the 108 Sanskrit names (STP.11.3462–3475).

The Avalokiteśvarasya nāmāṣṭaśatakaṁ was translated into **Tibetan**, under the title Ḥphags.pa spyan.ras.gzigs.dbaṅ.phyug.gi mtshan brgya.rtsa.brgyad.pa (Toh.705 = 900, Ot.381 = 525). Translator's name is not given. It is found in the Tibetan Kanjur in the tantra section, as well as in the volume of dhāraṇīs:

Narthang edition	Rgyud	PHA 438a–440b
Derge edition	Rgyud-ḥbum	TSA 171b–173a (Toh.705)
		TSA 173b–175a (Toh.706)
	= Gzuṅs-ḥdus	E 215b–217b (Toh.900)
Chone edition	Rgyud	YA 256b–258b
		TSA 47b–49b
Peking edition	Rgyud	TSA 43a–45a (Ot.381)
		ḤA 214a–216a (Ot.525)

The Chinese and Tibetans translated the same Sanskrit text. The Tibetan version translates all the Sanskrit names, unlike the Chinese which transliterates them. The first eight names are cited below from the Taishō edition of the Chinese Tripiṭaka as well as from the quadrilingual transliteration of Rol.paḥi.rdo.rje, as specimens of the epithets. The Tibetan division of the names differs from the Chinese. We have followed the numbers of the Chinese transliteration. The Chinese text is given in Japanese pronunciation, as it was read out by Prof. Zuiryū Nakamura of the Rissho University, Tokyo. Chinese names were written by Professor Nakamura. It is followed by the reconstituted Sanskrit equivalents in the second line. The third line transcribes the Tibetan text trom the Narthang Kanjur.

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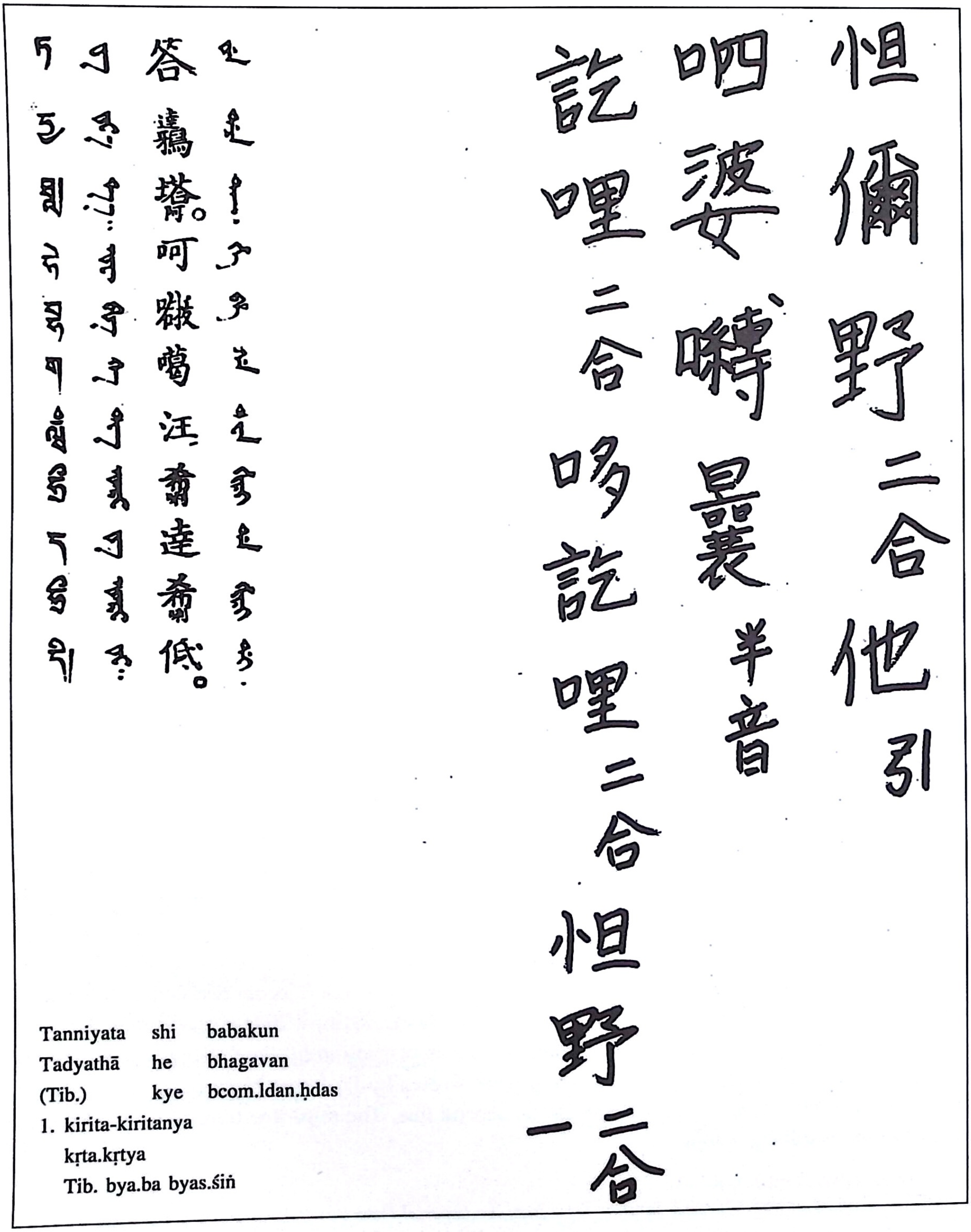
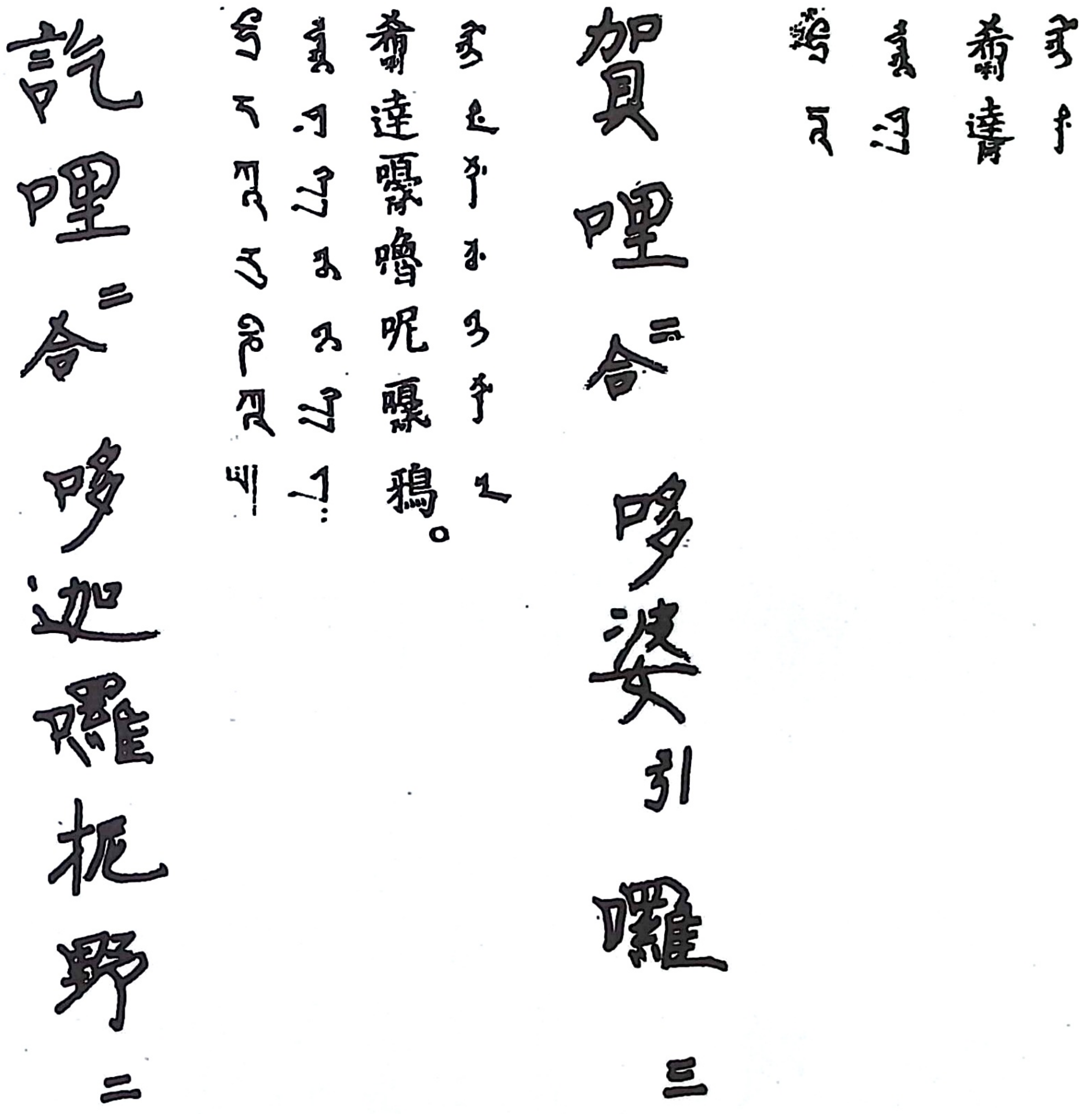
[1] Nj.816, T.1054 (vol.20), K.1122.

[2] STP: Edited by Lokesh Chandra, *Sanskrit Texts from the Imperial Palace at Peking* (STP), parts 1–22.



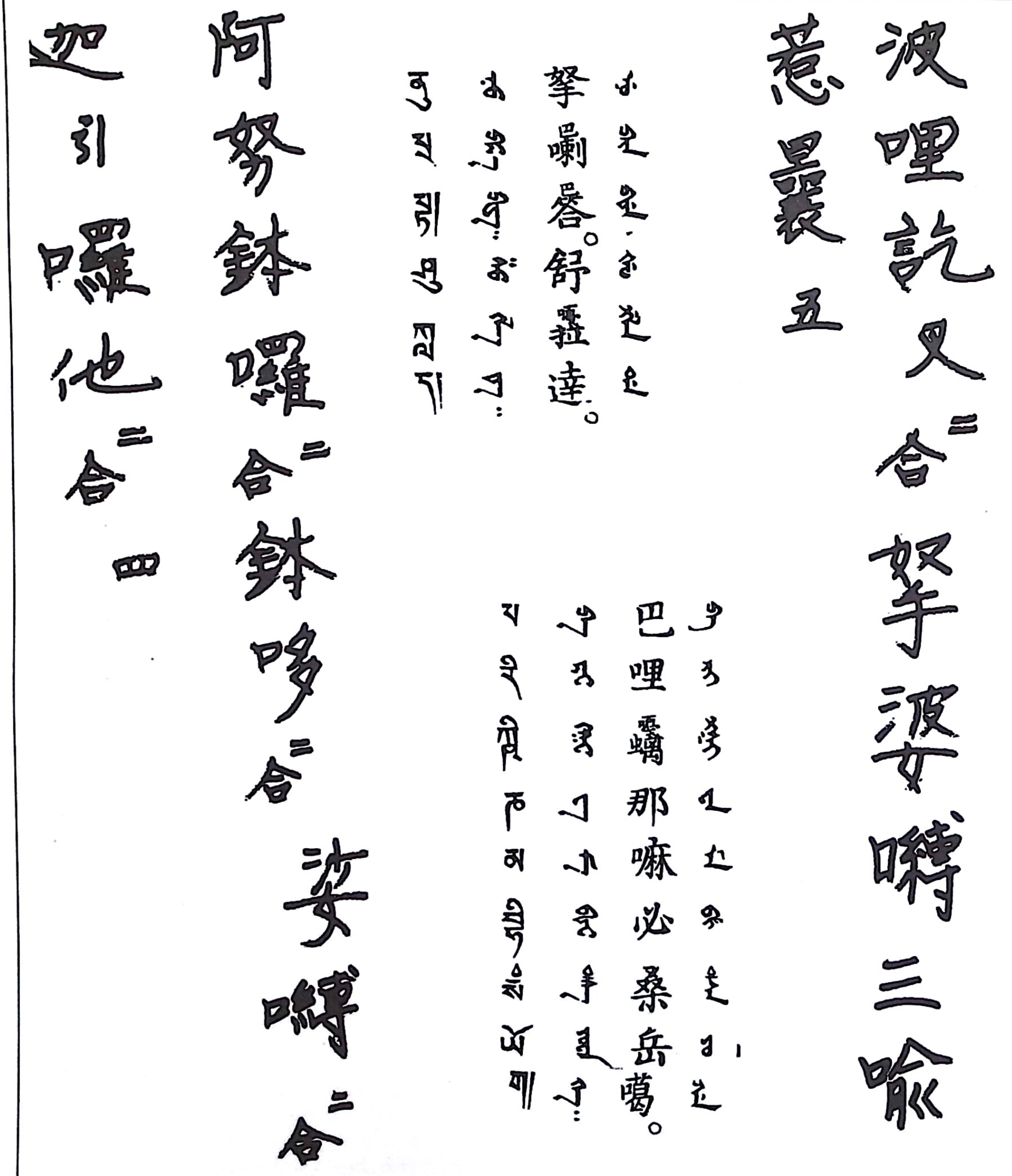
Tanniyata shi babakun
Tadyathā he bhagavan
(Tib.) kye bcom.ldan.ḥdas

1. kirita-kiritanya
   kṛta.kṛtya
   Tib. bya.ba byas.śiṅ



2. kirita.karaniya
   kṛta.karaṇīya
   byed.la.mkhas/

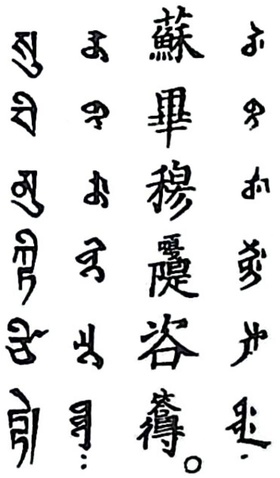
3. garita.bara
   gṛ[hī]ta-bhāra?
   khur.por
   (Tib. tags it on to no.4)



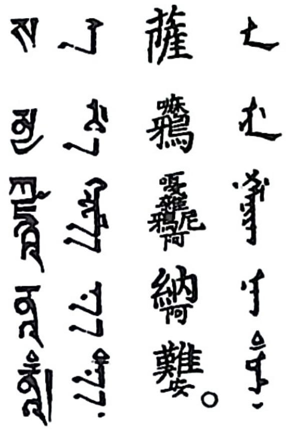
4. anuparapata-sabakarata
anuprāpta-svakārtha
bdag don rjes.su.brñes/

5. harikishanu-baba-sanyujano
parikṣīṇa.bhava.saṁyojana
srid.pa sbyor.ba yoṅs.su.zad/

蘇尾目訖哆二合唧哆七



Compare *samyag-ājñā-vimukta* in Mahāvastu 1.59.7, 9, 12, and *ājñā-suvimukta-cittaiḥ* in Sukhāvatī-vyūha 1.14. *ājñā* means 'perfect, esoteric knowledge' (Edgerton, BHSD. p.90 s.v. *ājñā*)

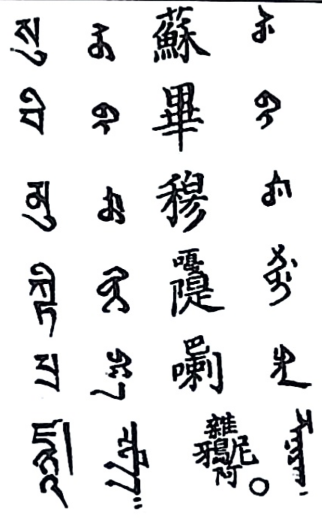


婆弭野二合誐引惹孥二合

曩六

6. bamiyak-ājanuno
samyag-ājñāna
yaṅ.dag bkaḥ.la
(Tib. takes nos.6 & 7 as one entry)

7. sobimokukita-cita
suvimukta-citta
rnam.grol sems/



蘇尾目訖哆二合鉢囉二合惹拏二合八.

8. sobimokukita-parajanu
suvimukta-prajña
śes.rab śin.tu.rnam.par.grol/

A Sanskrit text called *Avalokiteśvarasya aṣṭottara-śata nāma mahāyāna-sūtra* is mentioned by Matsunami as part of a manuscript comprising a collection of dhāraṇīs[3] and he refers to another manuscript in the Darbar Library. Its relationship to the Chinese and Tibetan versions requires investigation.

[3] Seiren Matsunami, *A Catalogue of the Sanskrit Manuscripts in the Tokyo University Library* (Tokyo 1965) No.418–34 folios 82b4–85b1; Hara Prasad Sastri, *A Catalogue of Palmleaf & Selected Paper Manuscripts belonging to the Durbar Library, Nepal* also lists it (Calcutta 1905, vol.2 p.244, appendix 436).

29. 108 LOKEŚVARAS OF MACCHANDAR VAHAL

The drawings and descriptions of 108 Lokeśvaras, wrongly designated Avalokiteśvaras, were published for the first time by Benoytosh Bhattacharyya (1958:394–431) based on statues in the Macchandar Vahal at Kathmandu the capital of Nepal. The drawings are strikingly crude. To check the original statues I visited Kathmandu in 1959, but they were no longer in the monastery. They had been replaced by pictures painted by the renowned Nepalese artist Siddhimuni Sakya. These pictures have been reproduced by Min Bahadur Shakya, the Chairman of the publication Sub-Committee of the Young Men's Buddhist Association. They are line copies by Tantrikmuni Bajracharya, Ang Gelbu Sherpa and Gawang Tashi Sherpa under the supervision of the late Amoghavajra Bajracharya. Each sketch is captioned below in Newari script. Comparison of the two sets yields surprising results.

The sequence of the numeration of Benoytosh Bhattacharyya (B) is the opposite of Shakya (S). Fig.108 in B is Ārya Avalokiteśvara, while it is the first form in S. The first form on B is Hayagrīva Lokeśvara while it is the last (no.108) in S. The sequence of S is more logical: it rightly begins with the primal form of Ārya-Avalokiteśvara. There are several aberrations in the sequence of the two, for example: B 106 Mahāsthāmaprāpta Lokeśvara is S 65.

The Macchandar Vahal series of 108 Lokeśvaras popular over a wide social spectrum endows the orb of words of a hymn with the life of form. The hymn stringing 108 epithets is incarnated into statues to become things of this earth, to celebrate the cosmos in the surety of living, to carry the eternal depth to the eyes of the faithful of the earth: beauté (fem.) or beauty sculpted in the round, to give birth to a state of open symbolism. These psychotrophic images open imagined worlds of well-being, happiness and bliss so that the human possesses all becomings. Common men exalt their being in the vision of these images sublimed by words of the hymn. Folk literature and plastic arts draw their vitality in the imaginings and images, reveries and substances of the flowering of transcendant experience and creativity.

The 108 Lokeśvaras in the correct sequence of Shakya are cited below:

1	ĀryĀvalokiteśvara	2	Vajranātha Lokeśvara
3	Padmapāṇi Lokeśvara	4	Nṛtyanātha Lokeśvara
5	Vajrasphoṭa Lokeśvara	6	Vidyāpati Lokeśvara
7	Vajrapāṇi Lokeśvara	8	Śaṅkhanātha Lokeśvara
9	Viṣṇukānta Lokeśvara	10	Mañjunātha Lokeśvara
11	Kṛtāñjali Lokeśvara	12	Viṣṇucakra Lokeśvara
13	Śāntamati Lokeśvara	14	Cintāmaṇi Lokeśvara
15	Caityadhātu Lokeśvara	16	Viśvavajra Lokeśvara
17	Vajrasattvadhātu Lokeśvara	18	Śākyabuddha Lokeśvara
19	Amitābha Lokeśvara	20	Vajradhātu Lokeśvara
21	Dharmacakra Lokeśvara	22	Siṁhanāda Lokeśvara

23 Viśvabhūta Lokeśvara
24 Harivāhana Lokeśvara
25 Dharmadhātu Lokeśvara
26 Harihara Lokeśvara
27 Kharakhiri Lokeśvara
28 Vajradaṇḍa Lokeśvara
29 Acalaketu Lokeśvara
30 Khirikharā Lokeśvara
31 Ratnadatta Lokeśvara
32 Bindupāṇi Lokeśvara
33 Kamalarudra Lokeśvara
34 Devadevatā Lokeśvara
35 Sārthavāha Lokeśvara
36 Piṇḍapātra Lokeśvara
37 Amoghapāśa Lokeśvara
38 Mahāvajranātha Lokeśvara
39 Mahāvajrapāṇi Lokeśvara
40 Mahāvajradhṛk Lokeśvara
41 Mahāvajradhātu Lokeśvara
42 Mahāviśvabhūpa Lokeśvara
43 Mañjubhūta Lokeśvara
44 Mahāabhayasthūla Lokeśvara
45 Mahāabhayaṅkarī Lokeśvara
46 Mahāsūryabimba Lokeśvara
47 Mahācandrabimba Lokeśvara
48 Mahāmañjudatta Lokeśvara
49 Mahāśīla Lokeśvara
50 Mahāratnakula Lokeśvara
51 Mahāsahasrasūrya Lokeśvara
52 Sahasrabhuja Lokeśvara
53 Mahāratnakīrti Lokeśvara
54 Sahasrabhuja Lokeśvara
55 Akṣayamati Lokeśvara
56 Samantabhadra Lokeśvara
57 Sṛṣṭikānta Lokeśvara
58 Kṣitigarbha Lokeśvara
59 Ākāśagarbha Lokeśvara
60 Gaganagañja Lokeśvara
61 Ratnapāṇi Lokeśvara
62 Sāgaramati Lokeśvara
63 Vajragarbha Lokeśvara
64 Avalokiteśvara Lokeśvara
65 Mahāsthāmaprāpta Lokeśvara
66 Candraprabha Lokeśvara
67 Jālinīprabha Lokeśvara
68 Amitaprabha Lokeśvara
69 Pratibhānakūṭa Lokeśvara
70 Sarvaśokatamonirghātamati Lokeśvara
71 Sarvanīvaraṇaviṣkambhī Lokeśvara
72 Kāraṇḍavyūha Lokeśvara
73 Jñānadhātu Lokeśvara
74 Padmanṛtya Lokeśvara
75 Vajroṣṇīṣa Lokeśvara
76 Śākyadhātu Lokeśvara
77 Śāntaśrī Lokeśvara
78 Yamadaṇḍa Lokeśvara
79 Viśvahara Lokeśvara
80 Mahāvajrasattva Lokeśvara
81 Kṛṣṇācala Lokeśvara
82 Sukhāvatī Lokeśvara
83 Acintya Lokeśvara
84 Unnati Lokeśvara
85 Pravara Lokeśvara
86 Vajradharma Lokeśvara
87 Vaśyādhikāra Lokeśvara
88 Khasarpaṇa Lokeśvara
89 Siṁhanātha Lokeśvara
90 Trailokyasandarśana Lokeśvara
91 Raktāryāvalokiteśvara
92 Nīlakaṇṭha Lokeśvara
93 Sugati-sandarśana Lokeśvara
94 Māyājālakrama Krodha Lokeśvara
95 Preta-santarpita Lokeśvara
96 Brahmadaṇḍa Lokeśvara
97 Jaṭāmukuṭa Lokeśvara
98 Varada Lokeśvara
99 Kamaṇḍalu Lokeśvara
100 Maṇipadma Lokeśvara
101 Pītapaṭṭa Lokeśvara
102 Ānandādi Lokeśvara
103 Ṣaḍakṣarī Lokeśvara
104 Māyājālakrama Lokeśvara
105 Harihariharivāhana Lokeśvara
106 Hālāhala Lokeśvara
107 Halāhala Lokeśvara
108 Hayagrīva Lokeśvara

श्रीमदार्यावलोकितेश्वराय नमः॥ १ ॥

1. ĀryĀvalokiteśvara

श्री वज्रनाथ लोकेश्वराय नमः॥ २ ॥

2. Vajranātha Lokeśvara

श्री पद्मपाणि लोकेश्वराय नमः॥ ३ ॥

3. Padmapāṇi Lokeśvara

श्री नृत्यनाथ लोकेश्वराय नमः॥ ४ ॥

4. Nṛtyanātha Lokeśvara

श्री वज्रस्फोट लोकेश्वराय नमः ॥ ५ ॥

5. Vajrasphoṭa Lokeśvara

श्री विद्यापति लोकेश्वराय नमः ॥ ६ ॥

6. Vidyāpati Lokeśvara

श्री वज्रपाणि लोकेश्वराय नमः ॥ ७ ॥

7. Vajrapāṇi Lokeśvara

श्री शङ्खनाथ लोकेश्वराय नमः ॥ ८ ॥

8. Śaṅkhanātha Lokeśvara

श्री विष्णुकान्त लोकेश्वराय नमः॥ ९ ॥

9. Viṣṇukānta Lokeśvara

श्री मञ्जुनाथ लोकेश्वराय नमः॥ १० ॥

10. Mañjunātha Lokeśvara

श्री कृताञ्जलि लोकेश्वराय नमः॥ ११ ॥

11. Kṛtāñjali Lokeśvara

श्री विष्णुचक्र लोकेश्वराय नमः॥ १२ ॥

12. Viṣṇucakra Lokeśvara

श्री शान्तमति लोकेश्वराय नमः॥ १३ ॥

13. Śāntamati Lokeśvara

श्री चिन्तामणि लोकेश्वराय नमः॥ १४ ॥

14. Cintāmaṇi Lokeśvara

श्री चैत्यधातु लोकेश्वराय नमः॥ १५ ॥

15. Caityadhātu Lokeśvara

श्री विश्ववज्र लोकेश्वराय नमः॥ १६ ॥

16. Viśvavajra Lokeśvara

श्री वज्रसत्वधातु लोकेश्वराय नमः॥ १७॥

17. Vajrasattvadhātu Lokeśvara

श्री शाक्यबुद्ध लोकेश्वराय नमः॥ १८॥

18. Śākyabuddha Lokeśvara

श्री अमिताभ लोकेश्वराय नमः॥ १९॥

19. Amitābha Lokeśvara

श्री वज्रधातु लोकेश्वराय नमः॥ २०॥

20. Vajradhātu Lokeśvara

श्री धर्मचक्र लोकेश्वराय नमः॥ २१॥

21. Dharmacakra Lokeśvara

श्री सिंहनाद लोकेश्वराय नमः॥ २२॥

22. Siṁhanāda Lokeśvara

श्री विश्वभूत लोकेश्वराय नमः॥ २३॥

23. Viśvabhūta Lokeśvara

श्री हरिवाहन लोकेश्वराय नमः॥ २४॥

24. Harivāhana Lokeśvara

श्री धर्मधातु लोकेश्वराय नमः॥ २५॥

25. Dharmadhātu Lokeśvara

श्री हरिहर लोकेश्वराय नमः॥ २६॥

26. Harihara Lokeśvara

श्री खरखिरि लोकेश्वराय नमः॥ २७॥

27. Kharakhiri Lokeśvara

श्री वज्रदण्ड लोकेश्वराय नमः॥ २८॥

28. Vajradaṇḍa Lokeśvara

श्री अचलकेतु लोकेश्वराय नमः॥ २९॥

29. Acalaketu Lokeśvara

श्री खिरिखरा लोकेश्वराय नमः॥ ३०॥

30. Khirikharā Lokeśvara

श्री रत्नदत्त लोकेश्वराय नमः॥ ३१॥

31. Ratnadatta Lokeśvara

श्री बिन्दुपाणि लोकेश्वराय नमः॥ ३२॥

32. Bindupāṇi Lokeśvara

श्री कमलरुद्र लोकेश्वराय नमः॥ ३३॥

33. Kamalarudra Lokeśvara

श्री देवदेवता लोकेश्वराय नमः॥ ३४॥

34. Devadevatā Lokeśvara

श्री सार्थवाह लोकेश्वराय नमः॥ ३५॥

35. Sārthavāha Lokeśvara

श्री पिण्डपात्र लोकेश्वराय नमः॥ ३६॥

36. Piṇḍapātra Lokeśvara

श्री अमोघपाश लोकेश्वराय नमः॥ ३७॥

37. Amoghapāśa Lokeśvara

श्री महावज्रनाथ लोकेश्वराय नमः॥ ३८॥

38. Mahāvajranātha Lokeśvara

श्री महावज्रपाणि लोकेश्वराय नमः॥ ३९॥

39. Mahāvajrapāṇi Lokeśvara

श्री महावज्रधृक् लोकेश्वराय नमः॥ ४०॥

40. Mahāvajradhṛk Lokeśvara

श्री महावज्रधातु लोकेश्वराय नमः॥ ४१॥

41. Mahāvajradhātu Lokeśvara

श्री महाविश्वरूप लोकेश्वराय नमः॥ ४२॥

42. Mahāviśvabhūpa Lokeśvara

श्री महामञ्जुभूत लोकेश्वराय नमः॥ ४३॥

43. Mañjubhūta Lokeśvara

श्री महाअभयस्थूल लोकेश्वराय नमः॥ ४४॥

44. Mahāabhayasthūla Lokeśvara

श्री महाअभयङ्करी लोकेश्वराय नमः॥ ४५॥

45. Mahāabhayaṅkarī Lokeśvara

श्री महासूर्यविम्ब लोकेश्वराय नमः॥ ४६॥

46. Mahāsūryabimba Lokeśvara

श्री महाचन्द्रविम्ब लोकेश्वराय नमः॥ ४७॥

47. Mahācandrabimba Lokeśvara

श्री महामञ्जुदत्त लोकेश्वराय नमः॥ ४८॥

48. Mahāmañjudatta Lokeśvara

श्री महाशील लोकेश्वराय नमः॥ ४९॥

49. Mahāśīla Lokeśvara

श्री महारत्नकुल लोकेश्वराय नमः॥ ५०॥

50. Mahāratnakula Lokeśvara

श्री महासहस्रसूर्य लोकेश्वराय नमः॥ ५१॥

51. Mahāsahasrasūrya Lokeśvara

श्री सहस्रभुज लोकेश्वराय नमः॥ ५२॥

52. Sahasrabhuja Lokeśvara

श्री महारत्नकीर्ति लोकेश्वराय नमः॥ ५३॥

53. Mahāratnakīrti Lokeśvara

श्री सहस्रभुज लोकेश्वराय नमः॥ ५४॥

54. Sahasrabhuja Lokeśvara

श्री अक्षयमति लोकेश्वराय नमः॥ ५५॥

55. Akṣayamati Lokeśvara

श्री समन्तभद्र लोकेश्वराय नमः॥ ५६॥

56. Samantabhadra Lokeśvara

57. Sṛṣṭikānta Lokeśvara

58. Kṣitigarbha Lokeśvara

59. Ākāśagarbha Lokeśvara

60. Gaganagañja Lokeśvara

श्री रत्नपाणि लोकेश्वराय नमः॥ ६१ ॥

61. Ratnapāṇi Lokeśvara

श्री सागरमति लोकेश्वराय नमः॥ ६२ ॥

62. Sāgaramati Lokeśvara

श्री वज्रगर्भ लोकेश्वराय नमः ॥ ६३ ॥

63. Vajragarbha Lokeśvara

श्री अवलोकितेश्वर लोकेश्वराय नमः॥ ६४ ॥

64. Avalokiteśvara Lokeśvara

श्री महास्थामप्राप्त लोकेश्वराय नमः॥ ६५॥

65. Mahāsthāmaprāpta Lokeśvara

श्री चन्द्रप्रभ लोकेश्वराय नमः॥ ६६॥

66. Candraprabha Lokeśvara

श्री जालिनीप्रभ लोकेश्वराय नमः॥ ६७॥

67. Jālinīprabha Lokeśvara

श्री अमितप्रभ लोकेश्वराय नमः॥ ६८॥

68. Amitaprabha Lokeśvara

श्री प्रतिभानकूट लोकेश्वराय नमः॥ ६९॥

69. Pratibhānakūṭa Lokeśvara

श्री सर्वशोकतमनिर्घातमति लोकेश्वराय नमः॥ ७०॥

70. Sarvaśokatamonirghātamati Lokeśvara

श्री सर्वनीवरणविष्कम्भी लोकेश्वराय नमः॥ ७१॥

71. Sarvanīvaraṇaviṣkambhī Lokeśvara

श्री कारण्डव्यूह लोकेश्वराय नमः॥ ७२॥

72. Kāraṇḍavyūha Lokeśvara

श्री ज्ञानधातु लोकेश्वराय नमः॥ ७३॥

73. Jñānadhātu Lokeśvara

श्री पद्मनृत्येश्वर लोकेश्वराय नमः॥ ७४॥

74. Padmanṛtya Lokeśvara

श्री वज्रोष्णीष लोकेश्वराय नमः॥ ७५॥

75. Vajroṣṇīṣa Lokeśvara

श्री शाक्यधातु लोकेश्वराय नमः॥ ७६॥

76. Śākyadhātu Lokeśvara

श्री शान्तश्री लोकेश्वराय नमः॥ ७७॥

77. Śāntaśrī Lokeśvara

श्री यमदण्ड लोकेश्वराय नमः॥ ७८॥

78. Yamadaṇḍa Lokeśvara

श्री विश्वहर लोकेश्वराय नमः॥ ७९॥

79. Viśvahara Lokeśvara

श्री महावज्रसत्त्व लोकेश्वराय नमः॥ ८०॥

80. Mahāvajrasattva Lokeśvara

श्री कृष्णाचल लोकेश्वराय नमः ॥ ८१ ॥

81. Kṛṣṇācala Lokeśvara

श्री सुखावती लोकेश्वराय नमः ॥ ८२ ॥

82. Sukhāvatī Lokeśvara

श्री अचिन्त्य लोकेश्वराय नमः ॥ ८३ ॥

83. Acintya Lokeśvara

श्री उन्नति लोकेश्वराय नमः ॥ ८४ ॥

84. Unnati Lokeśvara

श्री प्रवर लोकेश्वराय नमः॥ ८५॥

85. Pravara Lokeśvara

श्री वज्रधर्म लोकेश्वराय नमः॥ ८६॥

86. Vajradharma Lokeśvara

श्री वश्याधिकार लोकेश्वराय नमः॥ ८७॥

87. Vaśyādhikāra Lokeśvara

श्री खसर्पण लोकेश्वराय नमः॥ ८८॥

88. Khasarpaṇa Lokeśvara

श्री सिंहनाथ लोकेश्वराय नमः॥ ८९ ॥

89. Siṁhanātha Lokeśvara

श्री त्रैलोक्य संदर्शन लोकेश्वराय नमः॥ ९०॥

90. Trailokyasandarśana Lokeśvara

श्री रक्तार्यावलोकितेश्वर लोकेश्वराय नमः॥ ९१ ॥

91. Raktāryāvalokiteśvara

श्री नीलकण्ठ लोकेश्वराय नमः॥ ९२॥

92. Nīlakaṇṭha Lokeśvara

श्री सुगतिसंदर्शन लोकेश्वराय नमः॥ ९३॥

93. Sugati-sandarśana Lokeśvara

श्री मायाजालक्रमक्रोध लोकेश्वराय नमः॥ ९४॥

94. Māyājālakrama Krodha Lokeśvara

श्री प्रेतसंतर्पित लोकेश्वराय नमः॥ ९५॥

95. Preta-santarpita Lokeśvara

श्री ब्रह्मदण्ड लोकेश्वराय नमः॥ ९६॥

96. Brahmadaṇḍa Lokeśvara

श्री जटामुकुट लोकेश्वराय नमः॥ ९७॥

97. Jaṭāmukuṭa Lokeśvara

श्री वरद लोकेश्वराय नमः॥ ९८॥

98. Varada Lokeśvara

श्री कमण्डलु लोकेश्वराय नमः॥ ९९॥

99. Kamaṇḍalu Lokeśvara

श्री मणिपद्म लोकेश्वराय नमः॥ १००॥

100. Maṇipadma Lokeśvara

श्री पीतपट्ट लोकेश्वराय नमः॥ १०१॥

101. Pītapaṭṭa Lokeśvara

श्री आनन्दादि लोकेश्वराय नमः॥ १०२॥

102. Ānandādi Lokeśvara

श्री षडक्षरी लोकेश्वराय नमः॥ १०३॥

103. Saḍakṣarī Lokeśvara

श्री मायाजालक्रम लोकेश्वराय नमः॥ १०४॥

104. Māyājālakrama Lokeśvara

श्री हरिहरिहरिहरिवाहन लोकेश्वराय नमः॥ १०५॥

105. Harihariharihariväahana Lokeśvara

श्री हालाहल लोकेश्वराय नमः॥ १०६॥

106. Hālāhala Lokeśvara

श्री हलाहल लोकेश्वराय नमः॥ १०७॥

107. Halāhala Lokeśvara

श्री हयग्रीव लोकेश्वराय नमः॥ १०८॥

108. Hayagrīva Lokeśvara

Second list of 108 Lokeśvaras. There is a Nepalese Sanskrit manuscript in the Prof. RaghuVira collection at the International Academy of Indian Culture. Its first folio is lost (alas! a casualty to the beauty of its lovely illustration). Its second folio begins with the 6th name: Śaṅkhanātha. The 108 Lokeśvaras are:

R 1–5	First folio is lost	R 6	Śaṅkhanātha Lokeśvara
R 7	Vajrahetu Lokeśvara	R 8	Kṛtāñjali Lokeśvara
R 9	Vajroṣṇīṣa Lokeśvara	R 10	Sṛṣṭikānta Lokeśvara
R 11	Nī[la]kānta Lokeśvara	R 12	Uṣṇīṣa Lokeśvara = Unnati Lokeśvara
R 13	Mañjudatta Lokeśvara	R 14	Cintāmaṇi Lokeśvara
R 15	Jñānadhātu Lokeśvara	R 16	Śākyadhātu Lokeśvara
R 17	Vajradhātu Lokeśvara	R 18	Mañjubhūta Lokeśvara
R 19	Viśvabhūta Lokeśvara	R 20	Sukhāvatī Lokeśvara
R 21	Suprasārtha? Lokeśvara	R 22	. . . Sārthavāha Lokeśvara
R 23	Jñānaṁdhāri Lokeśvara	R 24	Mahāvajrasattva Lokeśvara
R 25.	Siṁhanātha Lokeśvara	R 26	Harihara Lokeśvara
R 27	Dharmacakra Lokeśvara	R 28	Ṣaḍakṣarī Lokeśvara
R 29	Ṣaraṣiri Lokeśvara	R 30	Sṛṣṭikāntā Lokeśvara
R 31	Brahmadatta Lokeśvara = Brahmadaṇḍa Lokeśvara	R 32	Amoghapāśa Lokeśvara
R 33	Vasanta Lokeśvara	R 34	Kamalavadha? Lokeśvara (Is it Kamalarudra Lokeśvara?)
R 35	Brahmādideva Lokeśvara	R 36	Amoghapāśa Lokeśvara
R 37	Kramacandra Lokeśvara	R 38	Karajali? Lokeśvara
R 39	Lamadi Lokeśvara (Is it Anādi Lokeśvara?)	R 40	Bindupātra Lokeśvara
R 41	Īndrapātra Lokeśvara (Is it Piṇḍapātra Lokeśvara)	R 42	Nilahma? Lokeśvara
R 43	Śrimanta Lokeśvara	R 44	Śrayanna Lokeśvara
R 45	Lokanātha Lokeśvara	R 46	Padmanṛtya Lokeśvara
R 47	Patelokeśuvarṇasaṁṣara? Lokeśvara	R 48	Varada Lokeśvara
R 49	Nīlakaṇṭha Lokeśvara	R 50	Māyājāla Lokeśvara
R 51	Dharatī Lokeśvara	R 52	Dharmasaṁkhara Lokeśvara
R 53	Abhayaṁkara Lokeśvara (Mahā-)	R 54	Nityayacana? Lokeśvara
R 55	Ratnapāṇi Lokeśvara	R 56	Śramatidaśa? Lokeśvara
R 57	Pretagati Lokeśvara	R 58	Gandhavibhu Lokeśvara
R 59	Karu[ṇā]vatāra Lokeśvara	R 60	Vilañcitu? Lokeśvara
R 61	Sārthavāha Lokeśvara	R 62	Kāntinavatāra? Lokeśvara
R 63	Jogācata? Lokeśvara	R 64	Candravarṇa Lokeśvara

R 65	Sūryavarṇa Lokeśvara	R 66	Gaganagañja Lokeśvara
R 67	Ānanda Lokeśvara	R 68	Indragati Lokeśvara
R 69	Sāgarabhira? Lokeśvara	R 70	Siṁhamukhī Lokeśvara (see Siṁhanāda Lokeśvara)
R 71	Vṛkṛtita? Lokeśvara (cf. Viṣṇukānta Lokeśvara)	R 72	Śatavaradāyaka Lokeśvara
R 73	Aviciśasvadhana Lokeśvara	R 74	Ratnavṛṣṭi Lokeśvara
R 75	Sanadaśa? Lokeśvara	R 76	Ṣutṛpana? Lokeśvara
R 77	Guhyagupta Lokeśvara	R 78	Ākāśagarbha Lokeśvara
R 79	Meghapati Lokeśvara	R 80	Atidīpta Lokeśvara = Amitaprabha Lokeśvara
R 81	Aśvatthahasta Lokeśvara	R 82	Sarva-nīvaraṇa-viṣkambhī Lokeśvara
R 83	Bhaiṣaryyava? Lokeśvara	R 84	Sāgaramati Lokeśvara
R 85	Susukha Lokeśvara	R 86	Ratnakīrtti Lokeśvara = Mahā-
R 87	Saṁṣataviha? Lokeśvara	R 88	Hayati Lokeśvara = Hayagrīva Lokeśvara
R 89	Varāhamukha Lokeśvara	R 90	Dadi Viśvanātha Lokeśvara
R 91	Saptamukhī Lokeśvara	R 92	Mahāpratyaṅgirā Lokeśvara
R 93	Jalabindu Lokeśvara	R 94	Dharmapīṭha Lokeśvara = Dharmadhātu Lokeśvara
R 95	Paramārakāra? Lokeśvara	R 96	Dhātupūjā Lokeśvara
R 97	Candravīra Lokeśvara = Candraprabha Lokeśvara	R 98	Vajramukuṭī Lokeśvara
R 99	Dharmarāja Lokeśvara	R100	Dundubhi Lokeśvara
R101	Liṣiṣurṇa? Lokeśvara	R102	Daśajāti Lokeśvara
R103	Sarvajñaśīla Lokeśvara	R104	Dhvajāgra Lokeśvara = Acalaketu Lokeśvara
R105	Nityanātha Lokeśvara = Nṛtyanātha Lokeśvara	R106	Ādibuddha Lokeśvara = Śākyabuddha Lokeśvara
R107	Vajrasahasra Lokeśvara	R108	Nāmasaṅg[ī]ti Lokeśvara

Out of these 102 names, 62 are common to the Macchandar Vahal series. The remaining 41 names are different:

R 21	Suprasārtha Lokeśvara	R 23	Jñānaṁdhāri Lokeśvara
R 33	Vasanta Lokeśvara	R 35	Brahmādideva Lokeśvara
R 37	Kramacandra Lokeśvara	R 38	Karajali Lokeśvara
R 42	Nīlahma Lokeśvara	R 43	Śrīmanta Lokeśvara
R 45	Lokanātha Lokeśvara	R 47	Patelokeśuvarnasaṁṣara? Lokeśvara

R 49	Nīlakaṇṭha Lokeśvara (occurs as no.11)	R 51	Dharatī Lokeśvara
R 52	Dharmasaṅkhara Lokeśvara	R 54	Nityayacana Lokeśvara
R 58	Gandhavibhu Lokeśvara	R 59	Karuṇāvatāra Lokeśvara
R 62	Kāntinavatāra? Lokeśvara	R 68	Īndragati Lokeśvara
R 69	Sāgarabhira? Lokeśvara	R 72	Śatavaradāyaka Lokeśvara
R 73	Aviciśasvadhana Lokeśvara	R 74	Ratnavṛṣti Lokeśvara
R 75	Sanadaśa? Lokeśvara	R 76	Ṣutṛpana? Lokeśvara
R 77	Guhyagupta Lokeśvara	R 79	Meghapati Lokeśvara
R 81	Aśvatthahasta Lokeśvara	R 83	Bhaiṣaryyava? Lokeśvara
R 85	Susukha Lokeśvara	R 87	Saṁṣataviha? Lokeśvara
R 89	Valāhamukha Lokeśvara	R 92	Mahāpratyaṅgirā Lokeśvara
R 93	Jalabindu Lokeśvara	R 95	Paramārakāra? Lokeśvara
R 96	Dhātupūjā Lokeśvara	R 98	Vajramukuṭī Lokeśvara
R 99	Dharmarāja Lokeśvara	R100	Dundubhi Lokeśvara
R101	Liṣiṣurṇa? Lokeśvara	R102	Daśajāti Lokeśvara
R107	Vajrasahasra Lokeśvara	R108	Nāmasaṅgīti Lokeśvara

The RaghuVira ms. presents different or better readings of the following names:

Ānandādi (S102, B7)	Ānanda (R67)
Bindupāṇi (S32, B76 Viṣṇupāṇi)	Bindupātra (R40)
Brahmadaṇḍa (S96, B27)	Brahmadatta (R31)
Dharmadhātu (S25, B90)	Dharmapīṭha (R94)
Preta-santarpita (S95, B14)	Pretagati (R57)
Śākyabuddha (S18, B92)	Ādibuddha (R100)
Unnati (S84, B25)	Uṣṇīṣa (R12)
Viśvahara (S79, B30-hana)	Viśvanātha (R90)

Certain names of the Macchandar Vahal series which are not found in the RaghuVira ms. are additions from the Vajradhātu maṇḍala: Vajradharma (Esot.422), Vajrasphoṭa (Esot.441), Pratibhānakūṭa (Esot.506), Sarvaśoka-tamo-nirghāta-mati (Esot.512), Amitaprabha (Esot.517), Jālinīprabha (Esot.519), and Candraprabha (Esot.520). Seventeen names beginning with mahā in the maṇḍala are not to be found in the RaghuVira ms. except Mahāvajrasattva (R24). Three of these names Abhayaṅkara (R53), Candravarṇa (R64 for Mahācandra), Sūryavarṇa (R65 for Mahāsūrya) are without the prefix mahā.

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padma *see* Maṇipadma
Padmanṛtya L. S74, B35(Vajrahunttka), R46
Padmapāṇi L. S3, B104
Paramārakāra L. R95
Patelokeśuvarnasaṁṣara L. R47
Piṇḍapātra L. S36, B73, R41(Indrapātra L.)

Pītapaṭṭa L. S101, B9(Potapāda)
prabha *see* Amita-, Candra-, Jālinī-
Pratibhānakūṭa L. S69, B40
Pravara L. S85, B24, R44(Śrayanna)
Pretagati L. R57 = Preta-santarpita L.
Preta-santarpita L. S95, B14, R57(Pretagati L.)
Raktāryāvalokiteśvara S91, B18
Ratnadatta L. S31, B75(Ratnadala)
Ratnakīrti L. R86 = Mahā-
ratnakula *see* Mahā-
Ratnapāṇi L. S61, B47, R55
Ratnavṛṣṭi L. R74
rudra *see* Kamala-
Ṣaḍakṣarī L. S103, B6, R28
Sāgarabhira L. R69
Sāgaramati L. S62, B46, R84
Sahasrabhuja L. S54, B54
Sahasrabhuja L. S52, B53(Samantabhadra)
sahasrasūrya *see* Mahā-
Śākyabuddha L. S18, B92, R106(Ādibuddha L.)
Śākyadhātu L. S76, B31, R16
Samantabhadra L. B53 = Sahasrabhuja L. S52
Saṁṣataviha? L. R87
Sanadaśa? L. R75
sandarśana *see* Trailokya-, Sugati-
Śaṅkhanātha L. S8, B101, R6
Śāntamati L. S13, B95, R91(Saptamukhī L.)
santarpita *see* Preta-
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Siṁhanāda L. S22, B85, R70(Siṁhamukhī L.)
Siṁhanātha L. S89, B20, R25
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Sugati-sandarśana L. S93, B16
Sukhāvatī L. S82, B13, R20
Suprasārtha? L. R21
sūrya *see* Mahāsahasra-
sūryabimba *see* Mahā-
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Unnati L. S84, B25, R12(Uṣṇīsa L.)
uṣṇīṣa *see* Vajroṣṇīṣa
Uṣṇīṣa L. R12 = Unnati L.
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vajradhṛk *see* Mahā-
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Vajrasahasra L. R107
vajrasattva *see* Mahā-
Vajrasattvadhātu L. S17, B88
Vajrasphoṭa L. S5, B100
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Viśvanātha L. R90(Dadi? ~)
Viśvavajra L. S16, B86
Vṛkṛtita? L. R71, cf. Viṣṇukānta L.
Yamadaṇḍa L. S78, B33

30. DHARMA-KOŚA-SAṄGRAHA

The Dharma-kośa-saṅgraha was compiled by Vajrācārya Amṛtānanda in 1826 at the request of Brian Houghton Hodgson, the British Resident in Nepal. Amṛtānanda belonged to the Mahābodhi-vihāra in Lalitapattana and helped Hodgson to procure accurate information about Buddhism and, to obtain 400 Buddhist manuscripts which were deposited in the Asiatic Society of Bengal at Calcutta, and in the libraries at London, Oxford and Paris. In his *Essays on the Languages, Literature, and Religion of Nepal and Tibet* (p.35) Hodgson gives an account of how he came across Amṛtānanda:

> "My first object was to ascertain the existence or otherwise of Bauddha scriptures in Nepaul; and to this end I privately instituted inquiries in various directions, in the course of which the reputation for knowledge of an old Bauddha residing in the city of Pātan, drew one of my people to his abode. This old man assured me that Nepaul contained many large works relating to Buddhism; and of some of these he gave me a list. When we became better acquainted, he volunteered to procure me copies of them. His list gradually enlarged as his confidence increased; and at length, chiefly through his kindness and his influence with his brethren in the Bauddha faith, I was enabled to procure and transmit to Calcutta a large collection of important Bauddha scriptures.
>
> "Meanwhile, as the Pātan Bauddha seemed very intelligent, and my curiosity was excited, I proposed to him (about 1823) a set of questions, which I desired he would answer from his books. He did so; and these questions and answers form the text of this paper. Having in his answers quoted sundry ślokas in proof of his statements; and many of the scriptures whence these were taken being now in my possession, I was tempted to try the truth of his quotations. Of that, my research gave me in general satisfactory proof."

While many questions must have been answered orally, a number of them were written out which form the present Dharma-kośa-saṅgraha.* On page 141 Amṛtānanda affirms that he wrote it on instructions from the European Saheb, i.e. Hodgson:

ऋतूदधि-निधौ वर्षे श्रावणे कृष्ण आरुणे।
श्रीसाहेबाज्ञयालेखदमृतः शाक्यशासनः ॥

(*ṛtūdadhi-nidhau* = N.S.946 = AD 1826). Hodgson made extensive use of it in his *Essays,* for instance, in describing the Sanskrit Bauddha literature of Nepal (pp.11–20 of the *Essays* = pp.128f), the pravrajyā-vrata or initiatory rites of the Buddhists according to the pūjā-kāṇḍa (pp.139–145 = p.92f).

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* Hara Prasad Shastri, *A Descriptive Catalogue of Sanskrit Manuscripts in the Government Collection* under the care of the Asiatic Society of Bengal, vol.1 (Buddhist manuscripts), Calcutta 1917, pp.191–93 (Ms. no.8055).

Amṛtānanda gives detailed descriptions of the iconography of Nepalese monasteries of Svayambhu (pp.23f, 52f, 58f), Pratāpamalla (p.25), Hārītī kūṭāgāra on Gopuccha mountain (pp.54f, 60f), Cirandeva caitya attributed to king Aśoka (p.64f), Rudravarṇa monastery at Lalitapattana (pp.110f, 149f). These descriptions attest a living tradition of Vajrayāna Buddhism, and provide an instructive comparison with Tibetan and Japanese Esoteric Buddhism. The iconographic classifications of Amṛtānanda require detailed analysis and comparison with Classical texts. His nomenclature, like *dhyāni-buddha* or *dhyāni-bodhisattva* has been mis(!)used in modern works. Sometimes Amṛtānanda refers to the iconography of certain statues, attributed to Tibetan (Kāmboja) lamas (p.141).

Herebelow is a conspectus of the subjects dealt with in the Dharma-kośa-saṅgraha:

page 1 Ādi-buddha: MahāVairocana
2 Ādi-prajñā: Prajñāpāramitā
4 Buddha: synonyms
6 Vairocana as one of the Five Buddhas (*pañca-buddha*)
8 Dharma: prajñā, Prajñāpāramitā
10 Saṅgha: bodhisattva
11–13 Nine Buddhas, with their prajñās and bodhisattvas

Buddha	*prajñā*	*bodhisattva*
Dīpaṅkara	Jvālāvatī	Pradīpeśvara
Ratnagarbha	Lakṣaṇāvatī	Ratnarāja
Vipaśyī	Vipaśyantī	Mahāmati
Śikhī	Śikhāmālinī	Ratnadhara
Viśvabhū	Viśvandharā	Ākāśagañja
Krakucchanda	Kakudvatī	Sakalamaṅgala
Kanakamuni	Kāñcanamālinī	Kanakarāja
Kāśyapa	Mahōdharā	Dharmodara
Śākyasiṁha	Yaśodharā	Ānanda

		son of	*p.19*
14	Ārya-Avalokiteśvara	Amitābha	Padmapāṇi
	Maitreya	Vairocana	Maitrāyaṇī
	Gaganagañja	Akṣobhya	Puṣpa-Tārā
	Samantabhadra	Vairocana	Sita-Tārā
	Vajrapāṇi	Vajrasattva	Ekajaṭā
	Mañjughoṣa	Akṣobhya & Vairocana	Vāgīśvarī
	Sarva-nīvaraṇa-viṣkambhī	Amoghasiddha	Dhūpa-Tārā
	Kṣitigarbha	Ratnasambhava	Dīpa-Tārā
	Khagarbha	Amitābha	Gandha-Tārā

Akṣayamati	Akṣobhya
Sāgaramati	Vairocana
Vajragarbha	Akṣobhya
Caṇḍaprabha	Vairocana

15, 16 Five Buddhas with prajñās, and bodhisattvas with their prajñās

Five Buddhas	*quinary knowledge*	*prajñā*	*bodhisattva (son)*	*prajñā of the bodhisattva*
Vairocana	धर्मधातु-ज्ञान	Vajradhātvīśvarī	Samantabhadra	Sita-Tārā
Akṣobhya	आदर्श-ज्ञान	Locanā	Vajrapāṇi	Ugra-Tārā
Ratnasambhava	प्रत्यवेक्षणा-ज्ञान	Māmaki	Ratnapāṇi	Ratna-Tārā
Amitābha	समता-ज्ञान	Pāṇḍurā	Padmapāṇi	Bhṛkuṭī
Amoghasiddhi	कृत्यानुष्ठान-ज्ञान	Tārā	Viśvapāṇi	Viśva-Tārā

17 Vajrasattva

18, 19 Ādibuddha, prajñā, upāya (citations from Svayambhū-purāṇa, Aṣṭasāhasrikā, Pañca-viṁśatikā, Avadāna-śataka, Nāma-saṅgīti-ṭīkā)

20, 21 Nine Tārās (*nava-Tārā,* see above along with their consorts on p.13)

22	*Five Families*	*Buddha*	*bodhisattva*	*prajñā*	*bhuvana*
	cakra	Vairocana	Samantabhadra	Sita-Tārā	Vajradhātu
	vajra	Akṣobhya	Vajrapāṇi	Ugra-Tārā	Abhirati
	ratna	Ratnasambhava	Ratnapāṇi	Ratna-Tārā	Ratnāvatī
	padma	Amitābha	Padmapāṇi	Bhṛkuṭī Tārā	Sukhāvatī
	viśvavajra	Amoghasiddhi	Viśvapāṇi	Viśva-Tārā	Amoghavatī

23 Images at Svayambhū
Ṣaḍakṣarī Lokeśvara, Amitābha

24 Pañca-buddha (Vairocana...), Maitreya..., Akṣobhya...

25 Kūṭāgāra of Pratāpamalla: Amitābha

26 Six homas (*ṣaṭ karmāṇi*) according to Yogāmbara and other tantras:
śāntika, pauṣṭika, vaśya, ākṛṣṭa, māraṇa, uccāṭana

30 Ten karmas

34 Mahāvairocana, his dhyāna (38)

39 Fourteen images flanking Mahāvairocana: Ānanda, Śāriputra, Brahmā, Viṣṇu, Maheśvara, Indra, Yama, Varuṇa, Kubera, Agni, Nairṛta, Vāyu, kinnara, gandharva

40 Eight śmaśānas with eight nāgas according to the Kriyā-samuccaya

43 śmaśāna-maṇḍala

46–48 Eight śmaśānas with their dikpālas, trees, nāgas, siddhas and caityas, according to the Svayambhū-purāṇa

49–52 Ugra-Tārā chapel, with the eight śmaśānas outside it.

दिशा	श्मशान	दिक्पाल	सिद्ध	चैत्य	पशु
पूर्व	चण्डोग्र	इन्द्र	मच्छरीपाद	कायवज्र	व्याघ्र
दक्षिण	गह्वर	यम	नागार्जुनपाद	वाग्वज्र	वराह
पश्चिम	ज्वालांकुर	वरुण	कूर्मपाद	चित्तवज्र	सिंह
उत्तर	कलंकभैरव	कुबेर	शरपाद	रत्नवज्र	बक
आग्नेय्यां	अट्टाट्टहास	अग्नि	व्याघ्रपाद	शीतवज्र	उलूक
नैर्ऋत्ये	रश्मिवर्ण	नैर्ऋति	पर्वतपाद	संस्कारवज्र	शुक
वायव्ये	घोरान्धकार	वायु	अन्त्रपाद	विश्ववज्र	नकुल
ऐशाने	कृकलासक	ईशान	कुक्कुरपाद	रागवज्र	हस्ती

52 Stray images at Svayambhū: Ārya-Tārā, Śākyasiṁha, [53] Sukhāvatī-Lokeśvara, Vajra-Tārā, Ratnavīra Mahākāla, Khaḍga-vīra Mahākāla, [54] Aṅkuśa-vīra Mahākāla, Padmapāṇi, Cūḍā-bhikṣuṇī, Prajñāpāramitā, Mañjuśrī

54 Images in the Hārītī temple (kūṭāgāra) on Gopuccha mountain:
Vīṇārāja, Caityarāja; [55] Dhvajarāja, Khaḍgarāja, Kubera, Vāyu, Viṣṇu, Uṣṇīṣavartī, Varuṇa, Nairṛtya, Indra, Vemacitra the asura, Mahādeva, [56] Gaṇeśa, Candramā, Brahmā, Agni, Sūrya, Yama, Sarparāja, Garuḍa. Images near the toraṇa: Vajrasattva, Pañca-rakṣādevī. [57] On the toraṇa: Garuḍa, Vajrasattva, Amitābha, Nalakūbara, Kubera

58 Images at Svayambhū (title given in line 6 of p.60): Sākyasiṁha, Kāraṇḍavyūha-Lokeśvara, [59] Varada-Tārā, Ārya-Tārā, Pañca-buddha-caitya, Amitābha, Ṣaḍbhuja Lokeśvara, Aśokakāntā Tārā, Varada-Tārā, Mahākāla, Amitābha, Akṣobhya, [60] Abhaya-Lokeśvara, Varada-Lokeśvara, Dharma-cakra-Tārā, Uṣṇīṣavijaya, Dīpaṅkara, Sarasvatī

60 Once again images on Gopuccha mountain: several deities are named, and the characteristics of the following are enumerated: [62] Dhvajarāja, Vajrāsana-Prajñāpāramitā, [63] Khaḍga-Mañjuśrī, Amitābha, Akṣobhya, Mañjuśrī, [64] Akṣobhya, Amitābha

64 Images in the Dhanyarāśy-ākṛti caitya attributed to king Aśoka, popularly known as Cirandeva caitya:
64 in its eastern direction (p.68 line 3)
68 in its southern direction
69 in its western direction
70 in its northern direction

73 Images in the caityas of Devapātana city

78 Images at an unspecified place with Śākyasiṁha as the central image, surrounded by 16 Buddhas (षोडशबुद्धाः p.78 line 7) in the outer manḍala

83 Story of Pemajuṅ (Padmasambhava) ...

87 Vasundharā and others, followed by the gate-keepers of Yogāmbara (p.89 line 1)
92 Pravrajyā-vrata, naming ceremony of a novice, taking the alms-bowl, etc.
99 Yogeśvara (?)
102 Names of the eight hells, according to the Dharma-saṅgraha and others
103 Nava-grahas
108 Twelve grahas according to the Bhūta-cikitsita-mata (Mātṛnanda, etc)
110 Images in the Rudravarṇa monastery at Lalitapattana
125 Jñāneśvarī-varṇana from the Amṛtakaṇikā commentary on the Mañju-śrī-nāma-saṅgīti (explanation of *e vaṁ*)
128 Buddhist literature: twelve-fold division and list of texts (the list abruptly ends on p.139 line 2)
139 Continuation of an earlier folio. Date of the compilation of the work is mentioned casually on p.141 lines 4–5, interrupting the context.
146 Fourteen Arhats
149 Images at the Rudravarṇa monastery, some of which are from Tibet
154 Ṣaḍakṣarī mantra of Padmapāṇi: *Oṁ maṇi-padme hūṁ*
166 Mañjuśrī-pāda and forms of Mañjuśrī.

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धर्म· ॥१ नमः स्वयंभुवे आदिबुद्ध मनेसेवबुध्यते आदौ यः निरंजननिराकारत्वात् निरंजन
निर्गतं अंजनं लेपनादिकं यस्मिन् स गगनवत् शून्यत्वात् निराकारः निर्गतः आकारो यस्
मात् चक्षुराद्यवयवहीनत्वात् निराधारः निर्गत आधारो यस्य भुवनादि पात्रहीनत्वा
त् शून्यभावेन निरामयः निर्गत आमयो रोगादिकायाद्यवयवशून्यत्वात् नि
र्विकल्पः निर्गतविशेषेण कल्पना भावना रहितत्वात् निराकाशः निर्गत आकाशः
प्रकाशो प्रकाशो वा [illegible] रूपत्वात् नित्यानित्य नित्यश्चानित्यश्च स्थिरास्थिरश्च
कायमनोरूपत्वात् उपाय उप समीपे अयति प्रज्ञादिकं सर्वमिति अथवा प्रज्ञायाः एतः
1 समीपे [illegible] सर्वेश्चन विशेषेण रोचयति सर्वमहं [illegible] १

निरात्मा निर्गत आत्मा निवृत्तियोगे पंचेन्द्रियहीनत्वात् निरवयव निर्गता अवयवा
चक्षुरादयो यस्मिन् शून्यं भुवनं शून्यं [illegible] आकारं भवतीति शून्यभुवनं १ बिंदा
कारं बिंदुवदाकारो २ गगनरूपं गगनवन्नीलवर्णः अथवा गगनमेव शून्यं [illegible] लीना! [illegible]
नथता ज्ञानत्वात् ३ ० [illegible] विशिष्ट लेपन कांति गन्धादि [illegible] १ [illegible]
रः [illegible] आकारः [illegible] नानाकारत्वात् २ [illegible] युगाद्यंत युगादित्वात्
चातुर्युगवर्तिन्या [illegible] निवर्तते [illegible] इति १ निरात्मा निर्गत [illegible] आत्मा सातत्यगमनं निवृ
[illegible] प्रवृत्तौ गमनं १ [illegible] शून्यं तथताज्ञानस्वरूपं तदेव कार्यं प्रवृत्तिनो निवृत्ति
2 लीनत्वात् अथवा सर्वकार्यलीनत्वात् २ आदिप्रज्ञा इत्याम्नायस्य प्रज्ञा

धर्म· २ याः मनेसेवप्रकृत्य ज्ञायते वा आदिभवा या सो प्रज्ञा आदिप्रज्ञा निरंजना निर्गतं अंजनं
पूर्ववत् निराकारः निरामया निर्विकल्पा निराकाशा नित्यादित्या प्रज्ञा प्रज्ञापारमिता प्र
ज्ञया ज्ञानेन प्रज्ञा यां वा पारं इता इति नैरात्म्या निर्गत आत्मा यस्याः सा सातत्यगमनरहित
त्वात् नैरवयवा निर्गतानि अवयवानि यस्याः पंचज्ञानेन्द्रियत्वात् जायते
त्रिकोणाकारः शून्यभवनं त्रिकोणं [illegible] आकारं रूपं शून्यभुवनं प्रवृत्तौ [illegible] १ अ
[illegible] आकार एतादृशरूपरहित आकारो यस्याः २ चातुर्युगीया आद्यन्तत्वात् युगादि
ता च यतो युगोद्भवः ३ सार्वकार्मिका कर्मणां लीनत्वात् यतः कर्मणां संभवाच्च प्रवृत्तिकायेन एतः
3 स्याः सकाशात् संभवतः ४ निरात्मा निर्गत आत्मा सातत्यगमनं लीनत्वात् ५ प्रज्ञोपा २

ययोः संमीलनात् अयाम्नायानां बुद्धधर्मसंघानां नामादिकं बुद्धस्य बुद्धः बोधनात्मको
बुद्धः स्वयंबुद्धः परान्बोधयति इति प्रज्ञोपायमीलने नेति सर्वज्ञः लौकिकं लोकोत्तरं जानातीति
बुद्धत्वात् सर्वज्ञानमयः सुगतः स्वयंसुगतो निर्वाणे स्थित्वा लोकान् प्रापयिता ध
र्मराज धर्माणां राजा धर्मात् राजते संसारे राजते धर्मो राजते यस्मात् धर्ममयचातुर्युगीयाः त
थागतः तथताकर्मेण प्रवृत्तिमागत्य निवृत्तिं गतः समंतभद्र समंततो भद्रं यस्मात्
भगवान् भगं नाम षड्केश्वर्यं तद्विद्यते भकारो भंजयन्माराः इत्यादि मारजित् मृत्युमार
दिकं जेतीति लोकजित् लोकं यतीति लोकान् जित्वा लोकान् भवनानि जिन
4 प्रवृत्तिनिवृत्त्योर्नयः लोकजिनः षडभिज्ञः षडभिज्ञा यस्मिन् अभि सर्वतो भावेन ज्ञाय

धर्म. मेघयासाघठा दशबल दशानांबलानांसमाहारः दानादिदशपारमितामिर्बलमनेशोभते
२ ष अद्वयवादि सत्यानध्यवदितुंशीलमस्यनद्वयवादी अद्वयवादि विनायक विशे
≡ षेणनायकःमोक्षप्रापयिता मुनींद्र मनशीलानियमनतेषामिन्द्रःश्रेष्ठः श्रीघन
श्रीसाघनःसांद्र शास्ता निरंजनंभुवनंज्योतिराकारःचतुर्भुजाः पंचधूताम्नाप्रवृ
त्तिकाम धर्मेशः धर्माणांदशकुशलादीनांईशःधारणात्मकानांसंसारिकाणांच श्रीशः
श्रीलक्ष्मीश्रियोवेषादयोश्रेष्ठैश्वर्यादयस्तेषामीश कामेशः कामोभिलाषःकामःकांतःका
5 मोमदनःतेषामीश्वरः त्रिगुणाभित त्रयोगुणाःसत्वरजस्तमांसितानभिसर्वतोजानातीति एमः
लोकनाथ लोकयंतीतिलोकाःसंसारिकेनैर्वाणिकास्तेषांनाथ लोकपूज्य लोकेषु ३

वनेलोकेपूज्ये लोकेश्वरः ब्रह्माविष्णुमहेशादीनांईश्वरः लोकोद्धरःकृमिकीटादीनलो
कानुद्धरतीति प्रज्ञोपायज प्रज्ञोपायाभ्यांजातोमानसःसन्निति प्रज्ञोपायज पुष्कर
आदिबुद्ध समंतदर्शी समंततोदर्शितुंशीलमस्य वादिपुंगव वदितुंशीलंये
षांतेवादिनःतेषांपुङ्गवाःश्रेष्ठंगंवश्रेष्ठार्थः वज्रधातुभुवनं वज्रमभेद्यंधातुधारणंयस्मिन्नदेव
भुवनं शास्ताकारं चातुर्भुगं उदयात्मा प्रवृत्तिकरणोआत्माविशां
प्रवृत्तिकाम प्रवृत्तिकारणोकामोभिलाष अथपंचबुद्धानां वैरोचनस्य वैरोचनः
विशेषेणसर्वरोचयतिप्रकाशयतियःस महादीप्ति महतीदीप्तिर्ज्योतिर्यस्यज्योतीरूपत्वा
6 त ज्ञानज्योति ज्ञानंज्योतिर्यस्यसःज्ञानमयत्वात विरोचन विशिष्टारोचिर्य

धर्म. स्यसर्वाऽधिकतेजस्वी जगत्प्रदीप जगत्प्रकर्षेणदीपयतीतिजगतिप्रदीपइवतमोंधकारनाश
४ कत्वात ज्ञानोल्क ज्ञानेनउल्काइवजाज्वल्यमानः महातेजा महत्तेजोयस्यचंद्रसूर्याति
रिक्ततेजत्वात प्रभास्वरः प्रकर्षेणाधिकतरं विद्याराज विद्याभिराजते विद्यानाम
लोकोत्तरलौकिकंविद्यतेज्ञायतेयया अग्रमंत्रः अग्राणिप्रधानाभिमंत्राणिषडक्षरादीनिते
षामीशः विश्वदर्शी विश्वंसमस्तंदर्शितुंदर्शयितुंशीलमस्य विषमति विषराशी
यातिरक्षति सर्वपापकोविषतत्तीत्वाधिकारित्वात महार्थकृत महांति अर्थानिद्रव्याणिव
कर्पतीति अकनिष्ठभुवनं नकनिष्ठंसर्वश्रेष्ठमित्यर्थः चक्राकारः पृथिव्याकार एमः
7 रः प्रथमेन्द्रियंचक्षुःप्रथमभूतपृथ्वीप्रथमतत्त्ववैरोजनसिंहासनपृथिव्याकारः अथ ४

धर्मस्य । चातुर्भुग धर्मेध्रियते रूपात्मारूति धारयतेषोषयतेजगद्येनरूति धारणात्मक
चक्ररूप कामसाकार एकस्तवध्वेनवर्णाद्विभुजधर्मचक्रमुद्रावज्रासना प्रज्ञा बुद्ध
र्मसंघानांप्रज्ञोपायात्मकआदित्वितिवचनात् धर्मशब्दप्रज्ञावोधकत्वात्स्त्रीलिंगः देवीबोधःप्रज्ञायाःप
र्यायःप्रागेवोक्त प्रज्ञापारमिता प्रज्ञाश्री प्रकर्षेणासर्वेज्ञाताःश्रेयोयस्या उद्
दिवर्द्धिनी निर्वाणबोधतांवृद्धिंवर्द्धयतिभक्तानां प्रज्ञाभा प्रज्ञाज्ञानंतत्त्वरूपाभ्राभायस्या
प्रज्ञारूपा प्रकृष्टज्ञानमेवरूपंयस्या प्रज्ञादेवी प्रज्ञायासर्वदीव्यतिया जगत्प्रसू जग
तांसांसारिकाणांप्रसूर्माता जगत्प्रसूयतेयया जगन्माता जगतिमीयतेइयमनेति जगतःसंसा
8 रस्यइयत्तास्त्वेतिप्रमाणयित्री महादेवी महतीचासौदेवीमहाज्ञानेनसादीव्यतिजगतिजगद्धा

धर्म: महेश्वरी महतीचासोईश्वरी महोभिस्तेजोभिर्पश्वरी समर्थवती जगदीश्वरी जग
५ तामीश्वरी· महेश्वरा ऐश्वर्यप्रदानात् धात्री धारणपोषणशीलोजगतां मातृभूतत्वात् धा
त्री· यस्मकाशात् पृथिवीच धारणी त्रिगुणांचतुर्वर्गत्रिधातुंधारयतीति धारणीधारणी
स्वरूपाच धृतिदा धृतिर्धैर्यंमनोद्वेगहरणंददातीति धृतिदा धारणात्मकत्वात्
कामरूपिणीकामंस्वेच्छारूपंयस्याःकामरूपिणीवेनेयवशात् श्रीकरी धर्मदा
त्री चतुर्वर्गादयस्तानद्दाति सुरूपा सुगतिकानांगमनीया धर्मधातु
भुवन धर्मप्रणंसंसारं चधारयतीतिधर्मधातु तदेवभुवनमुत्पत्तिस्थानं जलरूपा एम:
9 कार: प्रज्ञात्स्त्रीलिंगत्वात्ऽयरूपा ततोजलाकार:जलंऽवत्वं चतुर्भङ्गीया ५

चक्षुकाम: पंचबुद्धसृष्टिकारणकाम: पंचबुद्धात्मा पंचबुद्धेसुजात्माचेतोयस्या:पंचबु
द्ध:सृजतेचेतत्वात् शान्तात्मा विजितात्मा·करुणात्मा·ज्ञानात्मा·गुणात्मा प्रथमसंघस्य
संघ: संघयति·समूहयति·समूहात्मक · समुदायात्मक प्रज्ञोपायजगदात्म
कत्वात् समुदायात्मक:एकाप्रज्ञा·एकउपाय·एकजगत् बोधिसत्व बोधौसत्वंबोधेबोधने
वाज्ञानेवासत्वंचेतोयस्य महासत्व महत्सत्वंचेतो·महत्तेजोमयंसत्वं·महान्सत्वमितिसोह
मितिज्ञानंयस्मात् महाकारुणिक महतीकरुणायस्मिन् महत्याकरुणयालोकहितकृत् अव
लोकेश अवलोकानांदृष्टिचतांईश: अवलोकनेनेवऐश्वर्यदत्वाईश: जगदीश पेकृतिप्रभवा
10 नांईश: वागीश: वाचावदतांचईश: चित्तेश चित्तपतिसंज्ञायति रूपशब्दगंधरसस्पर्शानर्

धर्म· चित्तंतस्येश:
६ दीपंकर· ज्वालावती ज्वालाविद्यन्तेयस्या:दीपंकरप्रज्ञा
रत्नगर्भ· लक्षणवती· लक्षणानिविद्यन्तेयस्यांरत्नगर्भस्य
विपश्वी· विपश्यंती· विशिष्टानिकर्माणिपश्यतीतिविपश्यिन:
शिखी· शिखामालिनी·शिखाऐमोक्तकिरणानांमालाविद्यन्तेशिखिन:
विश्वभुव· विश्वंधरा· विश्वंसंपूर्णंशुभंधरतीतिविश्वभुव
क्रकुच्छंद· ककुद्वती· ककुदविद्यन्तेयस्यांक्रकुच्छंदस्येव एम:
11 कनकमुनि· कांचनमालिनी· कांचनस्यमालाइवलक्षणालंकारमालिनीकनकमुनिप्रज्ञा· ६

काश्यप· महोधरा· महान्तिकिरणनिरोमोक्षानिधरतीतिकाश्यपप्रज्ञा
शाक्यसिंह· यशोधरा· यशांसिधर्मसम्पार्जितानिधरतीतिशाक्यसिंहस्य·

दीपं· प्रदीपेश्वर· नव—कानां·नवमुख्यशिष्यसंघाप्रदीपज्वलनेश्वरइतिदीपंकरस्यमुख्यशिष्य दशकोपिनांमध्ये·
रत्नग· रत्नराज· रत्नेनबोधिरत्नेनराजते·रत्नगर्भस्यमुख्यशिष्यबहूनांमध्ये·
विप· महामति महतीबुद्धिर्यस्यविपश्चिबुद्धस्यकोटिभिक्षूणांमध्ये·
शिखि· रत्नधर· रत्नंधर्मरत्नंधरतीतिशिखिबुद्धस्यबहूनांमध्ये·
12 विश्व· आकाशगंज· विश्वभुवबहूनांमध्ये·

धर्म· ऋक· सकलमंगल· सकलानां मंगलत्वं यस्मात् ऋकुलं तद्स्य
कनक· कनकराज· कनकवराजनेकनकद्युतित्वात् कनकमुनि
काश्यप· धर्मोदर· धर्मो एव उदरे यस्य काश्यपबुद्धस्य·
शा· आनंद: ज्ञानादिनाम् सदा आनंदो यस्य शाक्यसिंहस्य सर्वज्ञ त्रयोदश शतमध्ये·

13 एम:

आर्यावलोकितेश्वर·	अमिताभप्रज्ञ
मैत्रेय ———	वैरोचनप्र
गगनगंज ———	अक्षोभ्यप्र
समंतभद्र ———	वैरोचनप्र
वज्रपाणि ———	वज्रसत्वप्र
मंजुघोष ———	अक्षोभ्यवैरोचनोपि·
सर्वनीवरणवि· ———	अमोघसिद्ध
क्षितिगर्भ ———	रत्नसंभव·
14 खगर्भ ———	अमिताभप्र
अक्षयमति ———	अक्षोभ्य·
सागरमति ———	वैरोचन
वज्रगर्भ ———	अक्षोभ्य
चंद्रप्रभ ———	वैरोचन·

धर्म· नमः श्रीस्वयंभुवे शुविशुद्धधर्मधातुज्ञानयोगेन धर्मराट् श्रीवैरोचननामानमस्तुजनोत्पादयि-
सांविदं १ आदर्शज्ञानयोगादक्षोभ्यमसृजद्विभुः आदर्शबिंबविमलमादर्शबिंबदर्शी निर्मलः
२ प्रत्यवेक्षणाज्ञानवतास्रष्टेन बुद्धेन रत्नराट् रत्नसंभवनामा सो रत्नालंकारप्रोज्वलः ३ समता-
नामज्ञानेनामिताभमसृजद्विभुः ध्यानमुद्रामितरुचिं रत्नवर्णं महोज्वलं ४ कृत्यानुष्ठानज्ञानेना-
द्विबुद्धो मोघसिद्धकं अभयमुद्रं स सृजज्जगदमोघकारकं ५ वज्रधात्वीश्वरीप्रज्ञाव-
ज्रवैचरीं परीं वज्रमंडलमध्यस्थां वैरोचनपरायणां ६ लोचनाख्यां महाप्रज्ञां लोकयंतीं जगत्त्र-
यीं अक्षोभिकामिरतिकां शोभना द्वाम्निकां परां ७ मामक्याख्यां भगवतीं सर्वेषां मामकीतिया- एम:
15 घ्राणगंधात्मिका प्रज्ञा रत्नोज्वला महोज्वला ८ चतुर्थ ताएं पांडुरं नोजिह्वा रसात्मिकां वरां भवा

वत्यभिधेमेरौ संस्थिताम् आमिताभकीं ९ ताएं प्रज्ञां महादेवीं भवसागरतारिणीं अमोघत्वमभिधेमेरौ
स्थितां जगति सत्फलां १० वैरोचनो महाबुद्धः शुविशुद्धधर्मधातुनः ससर्ज सर्वभद्रार्थसमंत
भद्रमात्मजं ११ आदर्शनाख्यज्ञानेनाक्षोभ्यबुद्धः ससर्जतं वज्रपाणिं बोधिसत्वं वज्रघंटां च धारिणां
१२ प्रत्यवेक्षणाज्ञानेन ससर्ज रत्नसंभवः बोधिसत्वं रत्नपाणिं बोधिफलमहोज्वलं १३ समताज्ञान-
योगेनामिताभो बुद्धनायकः श्रीपद्मपाणिमसृजल्लोकसृष्टिसमाधिना १४ कृत्यानुष्ठानज्ञानेना-
मोघसिद्धिः ससर्जतं विश्वपाणिं बोधिसत्वं विश्वोद्धरणतत्परं १५ सितनिर्धानां तां ताएं रा समंतभद्र
प्रज्ञिकं वैरोचनकिरणस्थां समंतभद्रकारिणीं १६ अक्षोभ्यमुकुटमयताएं ताएं भवार्णवात्
16 श्रीवज्रपाणिप्रज्ञाख्यां वज्रकरे धारिणीं १७ रत्नसंभवमुकुटं पद्मताएं महोज्वलां श्रीरत्नपा-

धर्म· ६ णिप्रज्ञानां रत्नवरं हृन्मुद्रिकां १८ अमिताभबुद्धमुकुटां तारां भृकुटिसंज्ञिकां पद्मपाणिमहाप्रज्ञांव
रत्नपद्ममुद्रिकां १९ विश्वतारामिधां प्रज्ञां किरीटामोघसिद्धकं महाप्रज्ञां विश्वपाणेर्विधिसागरतारि
णी २० आदर्शज्ञानयोगेनाक्षोभ्योसौ वज्र हूं अक्षोभ्यमुकुटे बुद्धं वज्रसत्त्वाभिधंपरं १ मंत्रा
धिष्ठितवपुर्वह्निभुवनभ्रामेन्द्रकुण्डलयविश्वांभोरुहचंद्रबिंबकलिकासीनः शिरोक्षोभ्यष्टिक एका
स्यो द्विभुजः शशांकश्चिरोवज्रंच घंटां दधत् सत्त्वगर्भरत्नोज्ज्वलो विजयते श्रीवज्रसत्त्वो गुरुः २ वज्र
सत्त्वात्मिकां तारां वज्रसत्त्वप्रियांवरां मेरुमंडलमासीनां ललितासनलालितां ३ घंटापाणिर्बोधिस
त्त्वं घंटावरधारिणीं अक्षोभ्यमौलिमादर्शज्ञानसंभवंवरं ४ अक्षोभ्यमुकुटे वज्रनादिनीव एम:
17 ज्रनादिनीं घंटापाणिप्रियतमां मेरुमंडलमध्यगां ४ प्रज्ञार्थत्वयमन्यस्मात् गगनात्स्वयमेवा ६

जतः उपायसदृशावर्णाः पद्मप्रद्मादिवर्णकैः १ स्वस्वबीजसमुत्पन्नाः एते प्रज्ञागणागणाः गग
नगर्भाच्छून्यरूपान्निर्गताः प्रवृत्तिभावकाः २

नमो बुद्धाय: स्वायंभुवपुराणेशोकं प्रमुपगम्य: लोम्यादि बुद्धं जगदेकबुद्धं उपायसंज्ञं
प्रतिबोधनात्मं अकारबीजोद्भवमादिशून्ये तथागतं तं तथताविभाव्यं १ नमो धर्माय:
अष्टसाहस्रिकायां पंचविंशतिकायां शाक्यसिंहोभिभाषत योकाराक्षरसंभवागगनतः
शून्यसमत्वविभो प्रज्ञाख्या जननी सबुद्धगणिनां धर्मात्मिकापारगा तथत्वात्तथताविचारनिपुणाता
थागतैः ख्यापिता सामां पातु सनातनी सुगतजानाद्यंतकर्मिर्णाया २ नम उपायप्रज्ञाभ्यां अवदा
18 नसंतकेशोकं प्रमुपगम्य: श्वाससानिलाक्षएसन्नियोगादोकारतश्चैकगुणिरभा नौ उपायध

धर्म· १० र्मौ प्रकृष्टरूपिणौ तौ नमामि मोमीलनतश्च संघः ३ एतत्रयं परत्रयं विप्रलं बुद्धं च धर्मं च तथा च सर्वं उ
पायप्रज्ञात्मकमाहुरन्ये प्रज्ञाहुपायात्मकमेतदन्ये ४ यासर्वतत्त्वयादृति ५ नम: प्रज्ञोपायाभ्यां धा
गर्थाविवसंप्रक्रोड्योन्सा चंद्रमसाविव जगतां पितरौ बाढोप्रज्ञोपायवुपास्महे ६ नमो निरंजनाय
शून्ये समस्तं विभवे ज्ञानमविपसीदे बीजमादिजमहोवरवर्णमालि तस्मिन्स्वयं सकलविश्वमयोबभू
व श्रीमन्निरंजनमहं प्रणतोस्मि नित्यं ७ नमः श्रीप्रज्ञापारमितायै निर्विकल्पेनमस्तुभ्यमिति ८
तव चार्यतणाच्छायावेद्धस्य च जगद्गुरोः नप्रपंत्पतरं संतश्चंडचंडिकयोरिव ९ नमस्त्रादिबुद्धा
य नामसंगीतिटीकायां आदर्शविवेसकलांगयुक्तं रूपं यथा स्वच्छतरं विभाति अग्रीष्मनयं एम:
19 जनलक्षणाछ्योदेहस्तथा बुद्धवरस्य देव १ इंद्रायुधं विपतिदष्टमनेकवर्णालोकस्य दर्शयति कर्मवशा १०

दिव्यद्वत् एवं च बुद्धवरव्याप्यसितादिवर्णसंपादयत्यविकल्परवशुकर्मतद्वत् २
पद्मपाणिप्रभृतीनां नवताराः
प· भृकुटीतारा· भृकुट्याभ्रूभंगेन रूपान्द्रयात्तार्यते इति पद्मपाणेः प्रज्ञा
मैत्रे मैत्रायणी· मित्राणि वहूनि यस्याः सा मैत्रायणी· मैत्रेयस्य प्रज्ञा
गग पुष्पतारा· पुष्पाणि दत्वापि संतार्यते· इति गगनगंजस्य प्रज्ञा
समं· सितताराः सर्वांगसितवर्णत्वात् सितताराः समंतभद्रप्रज्ञा सितं कल्याणं
वज्र· एकजटा· एकाश्चैकजटायस्याः वज्रपाणिप्रज्ञा जटाधारिणी·
20 मंजुघो· वागीश्वरी वाचामीश्वरी मंजुघोषोवागीश्वरो यथैव·

धर्म· सर्वणी· धूपताराः धूपं दत्वा तारयामीति· सर्वणीवरणविष्कंभिनःप्रज्ञा
१० क्षिति· दीपताराः दीपमुज्वाल्यतारयामीति क्षितिगर्भप्रज्ञा·
खग· गंधताराः गंधान्येवोपढौकयित्वा· तारयामीति· खगर्भप्रज्ञा

21 एम·
११

चक्र· वै समंतभद्र·प्रज्ञा·सितताराः वज्रधातुभुवन
वज्र· अ वज्रपाणि प्र डग्रताराः अभिरतिभुवन
रत्न· र रत्नपाणिप्र रत्नताराः रत्नावतीभुवन·
पद्म· प्र पद्मपाणि प्र भृकुटीताराः सुखावतीभुवन·
विश्ववज्र· अ विश्वपाणिप्रविश्वताराः· अमोघवतीभुवन

होभागोपूरयेदन्नैस्तोयेनैकं प्रपूरयेत्
22 मारुतस्यप्रचाराय्थं चतुर्थं चतुर्थमवशेषयेत
इति आहार नियमः १

धर्म· नमो रत्नत्रयाय स्वयंभूक्षेत्रे स्वयंभूक्षेत्रनिर्मिताना कूटागारादि चैत्यमूर्तीनां नामा·
१२ दिप्रमाणलिख्यते (1) स्वयंप्रदेशे कस्मिंश्चित् केनचित् निर्मितो महाकोष्ठागारोपरि लयनाका
रचैत्यो वर्ण्यते वेदिकोपरि स्तंभतोरणादि शोभित कोष्ठागार मध्ये सुखावतीभुवनाकारे षडक्षरीनामालो·
केश्वरो ऽमिताभसंभवो विजयते एकानन दिभुज जटामुकुट ऽमिताभं चक्रादिकं डलविभूषणाशो·
भितगात्रं मालास रोरुहकृतांजलिर्वेद्धं लंबचतुरासनं प्रणामनं मुद्रितङ्कं वद्यं १ एकस्मिनानने द्विभुज
नो ऽमिताभ मुकुट मुकुटे वज्रासनस्थ चतुर्भुजो· दक्षमालाधरो वामेकमलं हृदये सांजलिमुद्रः श्वेतवर्णो
विभावनीय· षडक्षरी नामालोकेश्वरः मतान्तरः कृतांजलिनामेति पार्श्वयो भक्तजनं सांजलिमुद्रं १ एम·
23 द्वयोः पार्श्व स्तंभयोः सिंहशार्दूला विलसंति तदुपरि घंटा हृदय धारिन वज्रसत्व तथागतशो· १२

भित सिंह हृदयलांछितं तोरणं तदुपर्यपि वैरोचनादि पंचबुद्ध व्याल ननमकर हृदयलांछितं चूडामणयाका
रचैत्यशोभितं तोरणं विराज तदुपरि लयनाकारं त्रयोदश भुवनाकार चूडामणि विराजितं लयनचैत्यं त
दुपरि चित्त लस्वर्णछत्र संशोभितं शुभे (2) कस्मिंश्चित् प्रदेशे नैव कूटागाराकार चैत्यो निर्मितो
स्ति केनचिद्द्रत्नाभोन स्रधो स्रष्टा सवेदिका प्राकार मध्यभागे श्रीवत्स पुंडरीक ध्वजकलश चामर मत्स्य
युग्मछत्र प्रदक्षिणावर्त्ताष्ट मंगलाभिनो मंगलकारिचिन्हं· मंगलसंख्याभिः हपरि हृते· तदुपरि महती वेदि
कां नदी प्रवाह पद्मावली लांछिता तदुपरि कूटागार कोष्ठागार चत्वारः भैरवादि चतुस्र पर्वो बोधिसत्वाधि
ष्ठिता तदुपरि आच्छादनपट्टानि· तदुपरि कोष्ठागार चतु सूर्य खड्ग कमलधर खड्ग पाणयादि बोधिसत्व
24 चतुर्भिरभिलक्षितं शोभित तदुपरि कमलावली· तदुपरि गर्भ चैत्य मल त्रपूर्वादिचतुर्दिक्षु· अक्षोभ्यादि

धर्म. ७३ यश्च त्वायें ध्यानित्व ऋाविहरंति चतुः कोणेषु चतुस्तारा भवनी या स्तदुपरि चतुरस्रोकारणिा योचनस्तो
चितानि चत्वारि तदुपरि तोरणादिकं शुभे तदुपरि मयोदशभुवनाकार चूडामणयः तदुपरि पंचतु
वनाकारं मंडलचक्रं विभाति कूटागारकारं चैत्यं भजेहं यस्मिन्नत्रैमं गत्वा त्वाश्वसिंहः यस्मिन्मं चैपा
दिवौ भ्राजसंति स्वज्ञावोज्ञाश्रवज्ञाकावसंति १ (३) कश्चिदप्र देवगुप्रतापमल्लश्च पतिर्निर्मितः
प्रतापपुरुभिधः कूटागारो विलसति यस्य वेदिकाद्युपशोभित स्य चतुरस्राकारे सक वयालं भगरुड
शोभितनोरणक पातादिभिर्गुप्तीनस्ते ज्वालावलीवज्रावली पद्मावलीभिरूपचितेको ष्टागाराभ्यंतरे ज्ञा
गमदेवताधिष्ठितास्वगणपरिवृता प्रतीतिति ष्ठन्ति तदुपरि वेदिकाकार पतनत्रयं लक्ष्यते तदुपरि नवकोष्ठ एमः
25 प्रमाणदशोरथाभिपूरितकूटः लंवायमानः तदुपरिस्फुटघंटावली तदुपरि वर्जुलाकारा तदुपरि पद्मा ७३

वली तदुपरि वर्जुलाकारा तदुपरि पद्मावली तदुपरि कलशाकार चूडामणिः तदुपरि मध्यभागे अमिता
भवज्ञो विहरति पार्श्वयोः कोणभागे सिंहः एवं चतुर्दिक्षु वज्राः कोणेषु सिंहाः प्रतापेन भू
पेन संस्कारितकूटकोष्ठे स्थिता भागनीयाः समस्त नमामीश्वरीं देवमत्र्यसुरै र्वंदितां श्री
स्वयंभूपद्मराजमकां प्रतापपुरकूटागारभाषायां देवश्रुति कथितो नेपालभाषायां

योयोगां वर ईश्वरो विजयते त्रेधातु केधातु के भस्याकाश मयेद्वोज्वलति या प्रज्ञाजगत्स्वामिनी प्रज्ञो
पायश्रुतिर्वदंति च अहो ओपाय प्रतीतिच प्रज्ञोपायमिदं वदंति च जगद्धर्मार्थ धर्मःस्तुतः १
26
योगांवर दितंत्रो क्तो निर्कीर्ति चेत् षट्कर्मप्रयोगा निलिख्यते एवं मयाश्रुत मेकस्मिन्समये भगवानसे
धर्म. ७४ र्वतथागतकाय काञ्चित योषिद्भगविहारे विहरतिस्म तत्र भगवान् ज्ञानडाकिनी साह श्रृ
णुज्ञाने श्वरी रहस्यं कथयामि नवकेव्यं न वक्तव्यं गोपनीयं सवप्रयत्न प्रकाशात्सिद्धिहानिःस्याद
प्रकाशात्सुसिद्धयेः अथाह भगवंती किंत्वं भगवन्सरागोसि विरागोसि वा भगवता
ह सर्वोहं सर्वव्यापी च सर्गकृत्वा च मोक्षकः सर्वरूपधरो बुद्धः कर्ता हर्ता प्रभुः सुखीः येन येन व रू
पेणस्वांत्वां यांति विनेयतां तेनतेने व रूपेण स्थितोहं लोकहेतवे क्वचिद्रुद्रः क्वचित्सिद्धः क्वचिद्धर्मो
पसंघकः क्वचिद्प्रेतः क्वचित्तिर्यक् क्वचिन्नारकरूपकः क्वचिद्देवासुरश्चैव क्वचिन्मारकरूपकः क्व
चिद्स्थावर रूपोहं विश्वरूपी न संशयः श्रुतं ली पुरुषश्चैव नपुंसक स्वरूपकः क्वचिद्रागी क्वचिद्वेषी एमः
27 क्वचिन्मोही शुचिः क्वचित् क्वचिच्चा शुचिरूपोहं चि मलपेणसंस्थितः मदीयं दर्पने चित्तं मन्यत्किं ७४

चित्तविद्यते वत्त्ववत्सप्रभेदोहं जनकोपि विग्रहं विघ्नोहमप्यहं सिद्धि सर्वरूपेण संस्थितः श्रुहं
जातिरहं मृत्यु रहं व्याधिर्जराप्यहं पुण्यमहं च पापं च तथा माफलमप्यहं जगद्धर्ममयं सर्वमु र्पणंवि
विधंमतं एवमेवासि त्वमपि यथा सर्वं च भाषितं त्वया व्याप्तमिदं सर्वं जगत्स्थावरजंगमं
अथ भगवती आह मंत्राणां साधनं ब्रूहि शांतिकं पौष्टिकं तथा वश्याकृष्टप्रयोगं च मारणोच्चाटना
दिकं विषनाशं व्याधिनाशं वन्हिवज्रादिस्तंभनं संग्रामे विजयं चापि पादुकाप्रमथ योजनं यक्षिणी
साधनं चैव गुप्तामृतादि साधनं सामर्थ्यमेकविज्ञानं निश्चितं मे वद प्रभो भगवानाह ततः कंवीरेड
कं भणिष्यति १ कित्वं भगवन् २ सर्वोहं सर्वव्यापी ३ मंत्राणां साधनं ४ योगा समाधि ५ कल्प
28 तिपद्मा एष ६, रक्षार्थ बालकम्मिनिपर्यंतं कार्यार्

धर्म. १५ श्रीगणेशाय नमः चैरिका चीरवसना मुण्डा खिक्खिरिपाणयः पंचाभिषेकतो शुक्लपा-
दुकागामिनः परा १ रागद्वेषमोहमुक्ता धारणीजपतत्पराः समस्तभूतसर्वाणि चया सन्मार्गे स्वार्थिनः
स्मृताः २ अर्हंतः पूजनीयास्ते देवासुरनरैः परा निर्विषा निर्विकल्पाः सुराभिषेकान्विता शिखाः ३
धारणीजपतः पंचाभिज्ञा ज्ञानालोकबांधवः पात्रहस्ताः सुवसना आशीर्वादपरायणाः ४ पंचा-
भिषेकमायत्ताः संग्रथितानियमाश्रिया। स्थविरपीठाश्रविश्राणपनिवासचीवरावृताः १ भिक्षाशिनो
निर्विकल्पा निर्विषाः संगवर्जिताः धारणीमंत्रनिपुणा भिक्षवो निर्दिष्टतिंगताः। २ श्रूयंते श्रावयंते
वाधार्म्याः कथाविरागिकाः कापायवासिनी मुण्डी पोत्तिकाविगतस्पृहाः १ विहारवासिनो नेकशिष्या एम:
29 लुप्तानिसमंडलाः श्रावणाः श्रमणाः एप्वनिर्वाणपदगामिनः २ ० सहजसुंदरः स्वभावो १५

निष्प्रपञ्चः स्फुरत्सकलत्रिभुवनप्रकारः परमेश्वरः श्रूयते अक्षोभ्यपुत्रो वज्रसत्वामानसाकारस्त
त्मनसः प्रयोपलः सर्वनिःश्रेयसविग्रार्थं मोक्षप्रतिबंधार्थं प्रयत्नः ० इंद्रियजं
कर्म पूर्वजन्मकृतं च कर्म कायिक वाचिक मानसिकानि दश कर्माणि शुभान्यशुभा०

श्रीगुरुभ्यो नमः प्रागकृत्स्नमतो नाग्निरिंधने ग्निर्न विद्यते इंधनमिति क्रमावत्कृतश्चि
दन्यतेग्निरागमनं नास्ति तस्यादृष्टत्वात् किंरिंधनस्य चाहेतुकस्याग्नेरागमनाभावात् सं-
धनस्य चागमनप्रयोजनाभावात् तत्रापि वेंधनतुल्यपर्यनुयोगात् अनवस्थाप्रसंगाच्च आग-
कृतस्य तो नाग्निस्तथेंधनेप्यग्निर्न संभवति तत्रानुपलभ्यमानत्वात् अथ स्याद्विद्यमानस्या
30 पि मूलोदकादिवदभिव्यंजकप्रत्ययवैकल्यात् पूर्वमनुपलभ्यमानत्वं अरणिनिर्घर्षणाद-

धर्म. १८ भिव्यंजकप्रत्ययसद्भावात् पश्चादुपलब्धिरिति इदमेव तावत्संप्रधार्यं किंपुनर्मूलोदकादीनामभि
व्यंजकैः प्रत्ययैः क्रियत इति न तत्स्वरूपं तावत्क्रियते विद्यमानत्वात् अभिव्यक्तिः क्रियत इति
चेत् केयं अभिव्यक्तिर्नाम प्रकाश्यतीति चेदेवं तर्हि सैव क्रियते पूर्वमविद्यमानत्वादस्याः सत्कार्य-
वादेना गर्भे वंजायते अभिव्यक्तेः पूर्वमविद्यमानत्वात् पश्चाच्च भावात् स्वरूपस्तो न्यनिप्रत्ययनिर-
पेक्षत्वात् घटपुत्रवदभिव्यक्तिप्रत्ययसापेक्षतापि च नस्यात् अपि चेयमभिव्यक्तिरभिव्यक्तभा-
भावस्य पीकव्येतानभिव्यक्तस्य वा तत्र तावदभिव्यक्तं नत्माभिव्यज्यते नत्माभिव्यक्तिर्वैयर्थ्या-
त् प्रतिप्रसंगाच्च अनभिव्यक्तमपि नाभिव्यज्यते घटपुत्रवदनभिव्यक्तत्वात् इत्येवमः एम:
31 भिव्यक्तिर्न संभवति अथापि स्याद्विद्यमानस्यैव प्रत्ययैः स्थौल्यं क्रियत इति एवमपि तदेव स्थौल्यं १८

पूर्वं नासीदिति तदेव क्रियत इति कुतः स्थौल्यापादनमभिव्यक्तिः सौक्ष्मस्य च निर्हेतुकस्यासंभवात्
कस्य स्थूलतापादनादभिव्यक्तिः स्यादिति तदेवं सर्वथा इंधने ग्निर्न संभवतीति इंधने ग्निर्न सं
विद्यते नचाविद्यमानेनाग्निनेंधनस्य दहनमुपजायत इति असत्यमेवेतदुपलभ्यते भवान् अ-
पि च यथा पूर्वं गतागतं गम्यमानस्तावदेव पथगतं अत्रेंधनेशेष कृतं गम्यमानगतागते अग्निनें-
धनं दह्यमानमुपलभ्यते इत्यतेनेंधनप्रस्तावशेषं गमनं गम्यमानगतागत इव यो न समं वेदितव्य
मुक्तपाठविपर्ययेण दग्धं न दह्यते तावद्दग्धेन दह्यते दग्धादग्धविनिर्मुक्तो दह्यमानं न दह्यते
32 इत्यादिना यत एवमतो नास्त्यग्निनेंधनस्य दहनमिति वेदितव्यं इदानीं यथोपपादितमर्थं निग-
मयन्नाह इंधनं पुनरग्निर्नेनाग्निरन्यत्र वंधनात् नाग्निरिंधनवान्नाग्नाविंधनानि न तेषु सः तत्रयदि

धर्म. ७ धनंसचेदग्निरेकत्वंकर्तृकर्मणोभेदीत्यनेनाग्निंधनयोरेकत्वप्रतिषेधादिंधनंपुनरग्निर्न अन्यथे
दिंधनादग्निरिंधनादन्यतेनभेदीत्यादिनान्यत्वस्यप्रतिषेधात्साग्निरन्यश्चेंधनात् तत्वान्यतोभय
पक्षप्रतिषेधादेवतदन्यपक्षाधाराधेयपक्षाणामप्यर्थतःप्रतिषिद्धत्वात् तान्यपिनिगमयन्नाहनाग्नि
रिंधनवान्नाग्नाविंधनानितनेषुसइति नचापीरिंधनवान्सम्भवतिइंधनमस्यास्मिन्वाविद्यतइतिय
तिरेकेनवास्यान्याघेनाव्यतिरेकेणवा तत्रव्यतिरेकेण तद्यथा गोमान्देवदत्तः ---- पाणिमा
मान्देवदत्तः रूपवानित्यादि अग्नीधनयोश्च पक्षद्वयस्यापिप्रतिषिद्धत्वादिंधनवानग्निरिति
प्रतिषेधो ---- अग्नेरग्नीतिनाग्नाविंधनानीतिप्रज्यते नापींधनेष्वपिरन्यत्वप्रतिषेधादेवेति ए
33 वमाधाराधेयप्रतिषेधेपि --- यथाचाग्निःपंचधाविचार्यमाणोनसंभवतिएवमात्मापीत्यतिदिशन्नाह एम: ७

नमःश्रीशाक्यमुनये निर्वाण श्रीमानयंशाक्यसिंहोबुद्धोभगवान्नानिर्वृतिंप्राप्तस्तथाग
तोभवत् यथायेनप्रकारेणयतःसकाशादागतस्तथानेनप्रकारेणतथतान्क्रमेणाचनश्चेवगतइति
तथागतः तथागतोनिर्वृत्वानिर्वृतिंप्राप्यमहावैरोचनेलीनः सत्तमस्यनिर्वाणेनमहावैरो
चनोभूत् तद्यथा महावैरोचनेनगगनाकारेणआदर्शज्ञानवशात्त्वांशतःप्रवृत्तिनिवृत्त्य
र्थंसृष्टः बोधिसत्वनामाः अथसचादौप्रवृत्तिनिवृत्यात्मकःआदौप्रवृत्तिनिरतःषड्गतिसंसारेसं
चरन्नानारूपनानाभिधानञ्चर्यास्नेलंचरन्नेकक्रीडाभिडाभिरेतानदभटद्वानेकजन्मांतरेतोनेकदुः
खदुःखाभिभोक्तानेकपरोनाभिमानाद्भुतनवरसाभिरसिकोभिचरन्प्रवृत्तिमाचरन्निवृत्तिसमभिल
34 षितस्त्रियान्तमान्तोदशपारमितापूर्णोबोधिचर्यामाचरन्नियत्भक्तोवेनेयजनानुद्धरन्क्रमतोद

धर्म. १८ शभूमीश्वरेदशभूमिप्रतिष्ठितोदशाकारेदशार्थार्थोदशज्ञानविशुद्धिर्दशबलोधर्ममेघाधिपोभूत्वा
श्वेतकेतुनामाबोधिसत्वाधिपस्ततोबोधिंप्राप्तुंतुषितभवनमाश्रित्यतदनन्तरंबोध्यवाप्तिसमयमासाद्य
तत्तुषितालयेमैत्रेयंबोधिसत्वंस्वासनेभिषिच्यतत्श्रुतिधर्मतोगजरूपोमर्त्यमंडलेसागरतीरेक
पिलवस्तुनिनगरेशुद्धोदनाख्यभूपपत्न्यामायादेव्याःकुक्षावविवेशश्रवणदंध्रमार्गतः गर्भस्थोबोध
कोमर्त्तिप्रदर्शयन्दशमासेलुंबिनीवनेप्लक्षवृक्षोधमायादेव्यादक्षपार्श्वतःसमजनि ततोजातःस
न्जातकर्मादिगृहस्थाचारविवाहांतकलकर्मपरिसमाप्य सर्वार्थसिद्धनामायुवराजस्तपोवनमभी
35 प्सुःपरिग्रहःनविरायदेशान्निर्गच्छन्स्वयमेवचूडांछित्वाप्रव्रज्याव्रतंचरन्भिक्षुर्भूत्वाःनेकलोकानु एम: १८
द्धत्यतपोवनेतपस्विनांतपोविशेषप्रशंसन्तोभिरतंदनेकांश्चित्कतिचिच्चिर्यानेसंस्थापयामास त

तोबोधिमंडपमनुप्राप्यबोधिवृक्षेवज्रासनःआस्फानकध्यानतःषड्वर्षाणिदुष्करंचकारसर्वार्थसिद्धो
भिक्षुः ततोमारंजित्वाबोधिमासाद्यबुद्धोबभूवशाक्यसिंहनामामहाबुद्धःषडभिज्ञःद्वात्रिंशल्लक्ष
क्षणशीत्यनुव्यंजनविराजितगात्रोभगवान् ततःकाश्यांमृगदावेचतुर्थार्यसत्यप्रोवतुर्भिर्भिक्षुभिःप
रिवृतोधर्मचक्रंबोधिसत्वंब्रह्माणंचप्रार्थनयाधर्मचक्रव्याख्यानमकरोत् अथचततःसंप्रस्थितःसत्या
र्गलोकानुकम्पप्रव्राजयित्वाचबहूनसद्धर्मोपदेशतद्वादशवर्षांतमस्मिन्प्राप्तः शतसंख्यामृद्धिंप्र
दर्शयन्कपिलवस्तुनिप्रविश्यतातोदियोरजनसंमाननामधिगतःशाक्यसिंहःश्रीघनोब्रह्मविष्णुम
हेश्वरशक्रादिलोकपालाभिसेवितोसभिक्षुसंघोलुंबिनीयात्रामचरत् ततोन्यत्रोधाराम
36 विहारमाश्रित्यप्रत्यहंसद्धर्मोपदेशतोलोकानुकम्पकोटिशःप्रव्राजयित्वात्रिभुवनेषुजितपुज्यजगद्

धर्म· मसमयं कृत्वा किंयद्दर्शान्मरे पुत्रपंकुब्जाद्यान् पंच शाक्यकुमारान् प्रव्राजयित्वा गोत्रमीत्र
१९ प्रमानरंगो पाद्याश्वत्य श्रीनि शाक्यिकाश्रीतः पृथिव्यां प्रव्रज्यायानि पुण्यसी येशासनेसमयद्यतिन्
ततो भैक्षिलानन्दनामानं पौत्रं महीपत्र पुत्रेन पासने प्रतिष्ठाप्य राज्याभिषेकेन राजानं सविधाय दे
व प्रदक्षिणयात्रां कारयित्वापि तशिशुक्रो दत्तेन पौत्र नंगन यतिनिरेल के भूते सोज्ञा कासिहो मसञ्जः क
पिलवस्तु पुरतो निर्जगाम नेपालमंडले श्रीसमस्वयंभू धर्मधातु चैत्य दर्शनार्थे तदायातं निभुनिभिर्जनि
जगति तावन्ति सर्वाण्यपभूवन् ततः संप्रस्थितः सन् सर्वे त्रसञ्जररत्नप्राणिनः स्वयंभुवं धर्मधा
37 तु संदर्शपं जगत्समये समयं विधाय पुनश्च मानमायादर्शनार्थं तथितादिभुवने भुसंचरल निर्वाणसमयं एस:
विज्ञाय पश्चिमा पां दिशि शिक्कशिनामनगरमनुययौ तत्रापि पूर्ववत्सर्वान्बोधानि पुण्ये जगडक्रत्यसम १९

ये पश्चिमविहार माश्रित्य सर्वानानंदाद्यान् भिक्षून् बोध्य दर्शनार्थं समागतान् ब्रह्माद्यान्देवलोका
नभिबोध्य निर्वाणसमयोपरमेत्मा तास्पविहारे भ्यंतरे पश्चात्सुरवश्री वराहन्नसर्वागो ध्यानलीनोभ
निष्ठत ततो वज्रासनेथ सन्निदेहं स मुन्तत्य वायुयोगतो कानु वोधने महावैरोचने लीनो निर्वाणंग
तो निर्वृतो भूत् तथागतः समभवत् यः पश्चात्सुरवश्रीवराहन्नसर्वागः सशाक्यसिंहो बुद्धः
उपरियो बुद्धः समहावैरोचन नामा द्वेद्धः ध्यानं एकास्यस्वर्णवर्णो कुवलयनयनं धर्मचक्रा स्वमु
द्रं एकवक्त्रः स्वर्णवर्णसौ लीलं कवलयद्ध्यान तपन पर्यंत्ति मसुरवदर्प पाकपोलं स्वर्णपट्टलला
टं लम्बकर्णो त्रिमेवो स्कंकं तुंग्रीवं कपाटवक्षसं उन्नएसं गतिविचित्रचीवरः वज्रं वज्रासनं रोमविलोजन रो
38 चिश्रयप्रकाशं तद्दिग्ं नराल पीठकमलोपरि वज्रासनस्थं महावैरोचनं नमे १ तत्रपार्श्ववर्त्तिनां च

धर्म· तुर्दश संख्यकानां नामानि ध्यानानि च भो भिक्षव आनन्द शारीपुत्र नामानो शोकाकुलो कृतांजलि पु
२० टे एकचीवराहृतो जानुभ्यां भुवि संस्थितौ उपरि पार्श्व योश्च तयोर्नामध्ये एको वज्रलाचक्र राश्य कांच
नवर्णः मुकुट धारी चतुर्भुजः द्वाभ्यां कृतांजलि मुद्रां द्वाभ्यां मालापुस्तके दधानः जानुभ्यां भुवि संस्थितः १
तत्पृष्ठे विष्णुः एकवक्त्रो दुर्वावर्णो मुकुट चतुर्भुजः द्वाभ्यां कृतांजलि मुद्रां द्वाभ्यां पद्म चक्रं जानुभ्यां भु
वि शोकाकुलः २ वामपार्श्वे महेश्वरः पंचवक्त्रो हिमवर्णो त्रिनयनः चतुर्भुजः द्वाभ्यां कृतांजलिं द्वाभ्यां
डमरु त्रिशूलं जानुभ्यां भुवि शोकाकुलः ३ तत्पृष्ठे इंद्रः एकमुख कुंकुमवर्णो मुकुटी द्विभुजः कृतांज
लिमुद्रा जानुभ्यां भुवि संस्थितः शोकाकुलः ४ तदधो यमः एकमुख कृष्णवर्णो मुकुटी द्विभुज दक्षिणा यम:
39 भयमुद्रां वामेन कमंडलुं जानुभ्यां भुवि० ५ तदधो वरुणः एकास्यः फणि मुकुटी सितवर्णो द्विभुजः २०

शोका ३

कृतांजलिमुद्रा जानुभ्यां भु० ६ अधो दक्षपार्श्वे अग्नेकुबेर पीतवर्णः एकमुखः कृतांजलि उत्कु
टुकासनः ७ मध्यवामपार्श्वे अग्निः एकमुखः रक्तवर्णः द्विभुजः मुकुटी कृतांजलिमुद्रा जानु
भ्यां भु० ८ मध्यदक्षदाक्षैने कत्पएक मुख भयंकर मुद्रा कर्वुर वर्णा मुकुटी द्विभुज जानुभ्यां०
९ तदग्रे वायु एकमुख गगनवर्णा मुकुटी द्विभुज उत्कुटुकासनः जानु० १० अधः पृष्ठे किन्नरः एकतुरग दसा
मुखः श्वेतवर्णः द्विभुज कृतांजलि तुरगकेशसजानुभ्यां० ११ अधो वामपृष्ठे गंधर्व सर्वार्थसिद्धनामा ए
कवक्त्र कुंकुमवर्णो द्विभुज लास्यमुद्रा जानुभ्यां भु० १२ एते सगणा निर्वृतं दृष्ट्वा शोकाकुला सांजलय।
१३ श्रीगुरुभ्यो नमः क्रियासमुच्चयलिखितानि अस्त्रमुख्यानां
40 चंडोग्रं भयभीकारं सुरपतिदिग्दशपृष्ठस्थितो वज्रं तर्जनिकी दद्दर्शसततं पीतमनो वासुकि भु

धर्म. भ्रः सप्रफणोजलधरश्चाप्युग्रनामा महान् शुक्रोऽस्यग्रहार्द्धकोगजमुखः प्राच्यांशिरीषाश्रितः १ यक्षेशो
२१ निधिसंस्थितोप्यभयदः पीतांगदासंयुतो रक्तजक्षकजरेणुःडाडिनकेनथापूरितः श्रीबोधिद्रुमदंशको
नस्तुपः शीतलवेगकरे निर्मबृद्धिवितास्तगकरमहेभीमंश्मशानंमहत् २ शुष्कोजिह्वगवाह्लाभय
करः सर्पोरूपाग्नान्वितोवर्द्धिस्तुवर्णप्राप्तथाफणिपतिः श्रूर्णोमोहिककर्कोटकः घोरोगर्जितवारिदः सर्कोदितो
ज्वालाकृष्णपश्चिमेसाशोकेमकरानतोपिमृततरां कृष्णाकृतिर्भैरवः ३ याम्यांकृष्णमयोविधृन्यकठिनं
दंडंचपाशंसदाआह्वतोमहिषानतोनितिषवस्त्रपप्रोऽग्निजिह्वाधिपः कर्तासंकमहर्जकः प्रतिदिनंचूडेक
र्कोमहान्ः कालः करहलादर्वाङ्गरहत्नोरक्षः करंकेनतथा ४ आग्नेय्यांदहनः कमंडलुधरोमंत्राक्षमाला एम:
41 न्वितोरक्तछागरोमृगोप्यधवलोनामोमहापप्रकेः घोरोवारिधरस्तनोज्वलोहासाट्टहासोमहान् क्रो २१

भातिकरंजशाखिनिवसन्नट्टाट्टहासंपृथुः ५ रूलामलकतर्जनीधरइतिस्याप्नुःसर्वेनर्जितः सांईसं
चतिपूरणोविमर्षरोतंनोपिनीलाकृतिः पर्क- सर्पसेवकोऽतुद्रुतुमहतक्कामसान् संवेक्रीनिरु
तोभृशंफिल्लिकिल्लिश्वानंश्मशानंमहत् ६ वातोवातिध्वजानकर्पटधरः शुभ्रः कुरंगासनोवायव्यांकुलि
कोमहोरगपतिः क्रूरोमहाकर्बुरः क्रौंचिमसवर्णकोथहरितोघोरोरगस्त्वोमहान् भीतेभीतिकरोमसा
र्जेनद्रुमगतोघोरांधकारंचमत् ७ ईशेधूसरईश्वरोवृषगतः शूलंकपालंवहन्गोपीगाढधनुर्ममाम
णिधरः श्रीहारंवपालमतः शुभ्रोर्मकमहाद्भिकोवृषमुखः शुभ्रोऽवतोवस्थितः चंडोग्रंडघनस्तनोति
सविलैर्लक्षीवनयन्मतं ८ एतेष्वष्टसु - - - - वष्टघोरेऽडश्मशानेष्वमीनागाः सत्पक्षणोकि
42 तानरास्त्याः सर्वेपिदिग्नायकाः वृक्षाःपुष्पफलान्विताव्रजधरानानाभिवर्णोज्वलास्तवृक्षेष्वमहर्द्धि-

धर्म. काकिनीकिलिंचकुंसथाकौशिकाः ९ श्मशानमंडलमाह द्गपादप्रविवंदितादिमतफलः
२२ भूतैर्भूतोवल्लिनाः स्वापंतेवस्त्रप्रद्रुघर्घरदेवेर्मभेःस्फुरद्भैरवैः अंशाट्टहासेनर्दतोमनीतिनेगद्भिःसकाकैःक
चित्पश्यंतेवरयोगिनीभिरनिशंछिन्नाचिताग्रस्तयं १ प्रेतैर्लग्नशिरःसवद्रुधिरैर्गृधैःग्रहृष्टाक्षैरस्थो
त्संकाचिदस्थलग्डवाघावृधैश्चर्मणे क्रुधैद्धिःकरमालकामुनिमहोल्काशेमुखैरुग्रतैर्वनाडःकण्पूतैः
पीड्यतेनृपनक्वचिद्दृश्यते २ छिन्नैर्नरैर्निजमसलकंपिवतिचलधारुक्षरक्षेणितंकापिक्रीडतिकाच्च
हासरभसंनिर्भातिकार्य- - - काप्याकृष्यतिचांडकानिकृत्तेहुंकारकेत्कारिणी कापिकामतियो
गिनी - एशिरेमान्तस्थिवेश्मंगिनी ३ श्मशानवासिनांसिद्धयोगिनीश्वरणाश्मयामिनय एम:
43 कतिपयमाह लयीपारेतिल्लुतीशवरद्ध्रहसहाकांडकोदंडहस्तः मुप्ताअंकैवकामानपस्त २२

मुग्वरैसः सास्ति देवोपिसिद्धः वीणापादस्तुवीणांध्वनितसकरुणांडाहम्प्रापोदतेचश्रीहीनस्याहंतिटंकोसह
जश्रुचिमनः कर्णयावासनायाः १ आलेकहालसाग्निभर्वविधमतीतुल्यतांसंदधानः पीत्वामधांवि
रूपस्तपनमपिदहोबंधतांगुंडिनीषु व्याघ्रारूढस्तुडोंभीस्वकस्ववनितयासार्द्धमाश्लेषयुक्तः चिंत्यश्चिं
त्यप्रहीनावरपविवितनुतेकंबलंकंबलीचं २ मत्कामकृष्णकामानपुर्वतिसहगेंभीसोमोदतेदारिकोयोगं
द्रीचापिकघोदिह्नतिसमसितांवाप्रपुटद्रारिकोयं एतंध्यातींडभूतिपरमसुखमयंव्योमसिंहासनस्थ
:वेगश्चत्वाद्वज्रसिद्धामनुकृतिपतिनेताजुरामप्रभाकृत ३ स्वसार्द्धंकृकणीभिः शृंगुरिवसनेकंकरी
पादएषः मुद्रावंधेनकृत्स्नीमर्ंकज्योर्मोदतेयांतर्क्षं कःकेनार्थोतिपस्प्रमूनतिकरुणायासर्वतोयोध
44 नेयः सोष्टैश्वर्यादिदानैर्जगदुपकृतवानार्यनागार्जुनीयं ४ सप्रज्ञाशवविष्टरेपुघाटितप्रमोपविष्टः

धर्म. २३ क्वचिन्तु गंधाशालिमिदं पिबंति मदनं कुर्वंति सस्कटुकं जापं वज्रपदैः शुनैः सुललितं गायंति नत्वा
न्वितं एते चैक समाहिता सरसंततं देति योगेश्वराः ५ कंकोलिप्रियपीता अमल कसुयोनंदः स्फुरत्कुड्डुरः
सद्यः साधितशालिनामिति कराः कालिंजरांत्यमिश्राः भात्वीद्ध सरोजपद्मवदना व्यालिप्तदेहाश्च
दाः प्रेताला सनिवास वज्रपीसिकाः केचित् क्वचिद्योगिनः ६ आधाय अंभोजपात्रे मदनमथ महा
शालिजव्यंजनानि श्रीमन्कालिंजराणां मलयजमपरिम्लकस्तुरिडमानां केचित्कार्पीलवोद्यानि
एसवलितैः श्रीपवस्थ स्थल स्थैः स्वच्छं दुंदुं कुंदु श्रीपरिचयतृप्तिं तेषीपतेपीयतेय ७ अत्रासंप्रतिमा
निर्दर्पण गतं विश्वंसदा पादशांतात्मंडलचक्रमहयतया प्रक्रियैकोटित्वयं तत्त्वविविधस्थिसंग
45 मुदितः श्रीमान्महासेडयः शालाकाशसमो यतसततं तस्मैनमः सर्वदा ८ तदत्र मंडलमध्येति एम: २३

यत्रसुकुमारे त्वासनं कृत्वा पूर्वकं दृश्रासनानि बंधयेत् स्वायंभुवाशालिविनानि
श्मशानदिक्पालसिद्धप्रेतपशुपक्षिरूपसंवस्रिगारीतानां अष्टसंख्याकानितानि चंडोग्रं गकर्णं च
वन्याल्लांकरं कल्पकं अट्टहासं लक्ष्मीवनं घोरांधकं कल्यासकं एतान्यष्टश्मशानानि पूरितानिकः
रकैः यन्त्रोक्ते सिद्धयः प्राप्ता सिद्धैर्योग विचक्षणैः इंद्राद्याः ककुप्पालाः पूजनीया विधानतः स्वस्व
दिक्षु समासीना यास्ताप्युधसंयुता ॥ इंद्र ऐरावतासीना कुंकुमाभ्यो तिसुंदरः वज्रहस्तो महाधीरः सर्वालं
कारभूषणः ॥ यमस्तत्रैलायस्थोदंडहस्तो भयानकः ॥ पापिनां धर्मिणां शास्ता सजलं जलदाननः प्र
चेतामकरासीनः कुंद वर्णासुंदरः ॥ अनंत पाशः स्वर्णपंफणामणिविभूषितः मनुष्यधर्मा मनु
46 ष्यासीनो ग्रहकल दंडकौ विश्राणः कपालाभ्यां ध्यातकंभस मधुतिः वैश्वानरो महाशितः सप्तार्चिरेवा

धर्म. २४ हनः विभ्राणो वह्निज्वालांतां सप्तजिह्वोग्रलोचनः नैऋत्य देवता भीमकरांग खड्गधरो बली प्रेतासनसमा
सीनो दंष्ट्रान्कटो ग्रकेहैः करंगरथमारुढो वज्रहस्तो गतिवेगवान् धूम्रवर्णो लोकभीतः पूज्योतो वायुदेव
ता नृपरथसमासीनः भूलहस्तो दिगंबरः त्रिनेत्रो भूतिलिप्तांगईशाने शानदिक्पतिः ॥ हस्ताः संभावनी
याश्च श्मशानाष्टकसंभवा नागकेशर वृक्षश्च अपमार्ग करंजकः पर्कटीवृक्ष अश्वत्थश्चाम्रश्चाद्यो इंबरो
वटः ॥ पूजनीयास्तथा चाष्टौ नागाधिपतयस्तथा महापद्मः पीतवर्णो हिमाभः शंखपालकः पद्मश्च
सोधवलो तीलांगो अनंतनागराट् कुलिको नीलवदनः कर्कोटप्रपक्षकः गोरवर्णो वासुकिश्चतक्षको
लोहिताननः सर्वेषां जलयः शांबेधरा सप्तफणोज्वलाः पूज्या दक्षादिकैरेव नतु पंचामिषैः क्वचित् एम: २४
47 अष्टौ सिद्धास्ततः पूज्यास्तेषां नामानिसंशृणु कक्ष्यपादसंत्वश्चशवपादनामक विरूपाक्षपा

दनामा नागरीपादसंज्ञकः कुक्कुरीपादनामा च जालंधरपादसंज्ञकः वर्पतिपादनामा च गोरक्षपादसंज्ञ
कः तत्क्षस्थाः करांजिने अंबकस्या अधिष्ठिताः सुवंतः सर्पचरंतं सर्वालंकारभीषणाः कवंधाश्चपि
शाचाश्च पूज्यास्तत्परिचारकाः गृध्रीचत्रोलूककाकाः शृगालाभयकास्तथा मासानुवारान्प्रवक्ष्या
मियेषु तासां समर्चनं नसंस्थेमासि चइ येस्वीतास मर्चनं ग्रनो आश्विनो मार्गशीर्षश्चैतपत्नवाश्च
फाल्गुनः मधुश्च माधवश्चैव शुक्लकृष्णः सुखोभनः सर्वासां पूजनं श्रेष्ठं दर्शः कृष्णचतुर्दशी वि
शेषतो राशिकृष्णः पूजितानूर्णसिद्धिदाः प्रतिपद्द्वितीया च तृतीया च चतुर्थिकाः पंचमी चापिषष्ठी
च सप्तमी चाष्टमीतिथिः आदित्यश्च शशांकश्च कुजः सोमसुतो गुरुः कविश्चैनेश्चरश्चेति सर्ववाराः प्रकी
48 र्तिताः अष्टचैतं पूजनीयं पंचोपचारकैः शुभैः कायवाग्भिधं चैतधर्मधांतु भयंपरं वाक्

धर्म· वज्राभिधं तथा चित्तवज्राभिधं रत्नवज्रे चैत्यं स्मशानवज्रकं संस्कारवज्रे चैत्यं च विश्ववज्राख्यमेव च एवं च
२५ ज्ञानाभिधं चैत्यं धर्मधातुमयं परं अष्टलिंगं तथा पूज्यं वीतरागस्य कल्पकं पूजनीयाश्चाष्टमेघाजस्तु दिक्षु
स्मवस्थिता गर्जिताख्यो घूर्णिताख्यो वर्जिताख्यो मेघवर्षकः प्रचंडनामा घूर्णितो घनाघनश्च वर्षणः

नमस्तुग्रनाएथे चतुरस्राकारे कोष्ठागारे मध्ये स्वयंभूनाथ पार्श्वयोः सिंहिनी व्याघ्रिणी उपरि आ-
काशे वैरोचनादयः पंच बुद्धाः तेषां ध्यानं प्रसिद्धं तत्कोष्ठाद्बहिर्दक्षे पूर्वादिकोष्ठदिक्षु अष्टश्मशानं तत्र
पूर्वस्यां चंडोग्रश्मशानं इन्द्रो दिक्पालः एकमुखः पीतवर्णः सर्वालंकारः चतुर्भुजः दक्षाभ्यां वज्रछत्रे वामाभ्यां अभ-
यकलशौ दधानः ऐरावतपृष्ठे वज्रासनः मस्तूपादः सिद्धः दंडं वरदं मुद्रां च दधानः मत्स्यासनः द्विभुजः दिगं एम:
49 बरः गलमाली जटाजूटः विभूतिलेपी कायवज्राख्ये चैत्यं शिवलिंगं चाष्ठिलं कबंधशिरः पादांबं हलां २५

डंच विकीर्णं भृंगपादः त्रिशूलहस्त पिशाच इन्द्रयानाग्निं ज्वलयति व्याघ्रपशुः १ दक्षिणस्यां गह्वरं यम:
एकमुखः कृष्णवर्ण चतुर्भुजः दक्षाभ्यां खड्ग पाशौ वामाभ्यां अभयकलशौ सर्वालंकारः महिष पद्मवज्रासन नागार्जु
नपादः द्विभुज धर्मचक्रमुद्रा नागासन नागफणालंकृत वाक्वज्रे चैत्यं लिंगं चाष्ठिलं कबंधशिरः पाद-
खंडः जानुद्वंद्वं खंडं च भूतकबालकपिशाच वराहपशुः २ पश्चिमायां वरुणः एकमुखः धवलवर्ण चतुर्भु
जः दक्षाभ्यां माला धूपं वामाभ्यां पुष्पकलशौ मकरयानेनः ज्वालांकरश्मशानः चित्तवज्रे चैत्यं लिंगं च छिन्न
कबंधशिरः पादः जानुः ऊरुः कूर्मपादसिद्धः कूर्मासनः पात्रं पिंडमुद्रां द्विभुजं द्विशूलमुत्पलं दधा
नः पिशाच सिंहपशुः ३ उत्तरे कलंकभैरवश्मशान कुबेरो यक्षाधिपः एकमुखः स्वर्णवर्ण चतुर्भु
50 जः दक्षाभ्यां च खड्गं वामाभ्यां नकुलनिधानं सर्वालंकार अश्वारूढः रत्नौपधिकः अर्धपद्मवज्रासनः श्रा

धर्म· एपादसिद्धः द्विभुजः शूरध्वजः पाणिः त्रिशूलं च चर्मपर्यंकासनः रत्नवज्रे चैत्यं लिंगं च कबंधासनकं मुतक-
२८ पिशाच कबंधशिरः पादमानुषः वकपक्षी ४ आग्नेय्यां अट्टहासश्मशान अग्निदिक्पाल एकमुखः रक्त
दीप्ताग्निवर्ण चतुर्भुजः दक्षाभ्यां मालां धूपकमंडलुं वामाभ्यां कलशं सप्ताश्ववाहनः सर्वालंकारः आघुपादसि-
द्धः कवल त्रिशूल तर्जनीमुद्रा व्याघ्रासनः श्रीतवज्रे चैत्यं लिंगं च पार्श्व त्रिशूल धूप पिशाच कबंधशिरः आ
दिः उलूकपक्षी ५ नैरृत्ये नैरृति राक्षसाधिपः एकभीममुखः चतुर्भुजः दक्षाभ्यां खड्गपाशं वामाभ्यां कर्तिकं
ऐ केन गन्धनएसन सर्वालंकारः पर्वतपादसिद्धः वज्रघंटां दधान नमन्मयलपादः एहिमवर्णाश्मशान संको
रवज्रे चैत्यं लिंगं च पादशूल भूत पिशाच कबंधशिरः गृध्रकपक्षी ६ वायव्ये घोरांधकारश्मशान वायुदि- एम:
51 क्पालः धूम्रवर्णः एकमुख नानालंकार चतुर्भुजः चक्रगदे अभयकलशौ मृगासन अंत्रपादः अंत्रपीना २८

नः वेतालासन विश्ववज्रे चैत्यं लिंगं च पादशूल पिशाच कबंधशिर कलपशु ७ ऐशान्ये किलकिलारवश्मशान
ऐशानदिक् विभूतिवर्ण एकमुख सर्वालंकार चतुर्भुजः त्रिशूल खट्वांग अभय पात्र सर्वालंकार वि--- वृषा-
सनः कुक्कुरं वेतालयमान कुक्कुरपादसिद्धः हलीपशु पादशूलपिशाच एग वज्रे चैत्यं लिंगं कबंधशिरादि ८
अन्यानी कपदार्थ तं शिरशवहंत घोराट्टहासापेयः खड्गैरीव कर्तृखर्पर अनाहत कारणीनोद्धवा खर्वांनीलवि
शालपिंगलमटाजूटोग्रनागैर्हीना ज्ञानं नास्यकपालकं त्रिजगतां स्तुयताएस्वयं १

नमो बुद्धाय श्रीस्वयंभू क्षेत्रस्थित देवतानां मूर्तयो यत्र क्वचिस्थितानां केनापि निर्मितानां लिख्य-
ते आर्यताराएं एकास्या श्वेता द्विभुजा दक्षे वरदं वामं हृदि अभयं हस्तद्वयेनोत्पलं दधाना पद्मोप
52 रिललितासना उत्तंगकुचा १ शाक्यसिंह एकास्य स्वर्णवर्ण द्विभुज दक्षे भूमिस्पर्श वामे पिंडपात्रं ची

धर्म. २७

वर्णनिवासीवज्रासनं २ सुखावतीलोकेश्वर त्रिमुख श्वेतवर्णः षड्भुज दक्षे त्रिशूलं एक्षेप जपमाला वरदानि
वामे पुस्तक धनु कमल कोडस्थ ताराः एक समर्पयानि ललितासना कमलोपरि वज्रताराः एलताराः पद्मताराः वि
श्वताराभिः परिवृता उपविष्टेम ७ १० आर्यताराः पूर्ववद्ध्यानं पार्श्वद्वये भक्तभक्ताद्वयं ३ ११ आर्य
ताराः पूर्ववत् १४ वज्रताराः एकमुखी सितवर्णा द्विभुजा दक्षे वज्रं कमलं वामे सपाशं कमलं पद्म सत्
लासना १५ एलवीरो महाकाल एकास्य त्रिनेत्र श्मश्रुल लोलजिह्वः ऊर्द्ध्वपिंगलकेशः द्विभुज दक्षे अ
मृतपूर्णकपालं वामे एलं जपमाला हृदयेके मांविष्मतेपान्नधरोवीरः १६ वज्रवीरो महाकाल एका
53 स्य द्विभुज कृष्ण त्रिनेत्रः दंष्ट्राकरालः लोलजिह्वः ऊर्द्ध्वपिंगलकेशः द्विभुज वामे पाशं दक्षे वज्रं व्याघ्रच एमः
र्माम्बर प्रत्यालीढ वज्रधरोवीरः ७ एलवीरमहाकाल एकास्यः सर्वतदेवः द्विभुजं दक्षे एलं पूर्ववामे अ २७

मृतपात्रं हृदि जपमाला एलधरोवीरोवा ७ अंकुशवीरो महाकालः वीरोवा दक्षे पाशं वामे अंकुशं
अमृत पूर्ववत् १८ पद्मपाणि एकास्य द्विभुज वरदकमलधरः १९ चूडाभिक्षुणी एकास्या द्विभु
जा मुंडिता कुंचितकेशा काषायनिवसना दक्षे वरद मुद्रा वामे चीवरकर्णिका २० पद्मपाणिलोकेश्वरः
पूर्ववत् २१ प्रज्ञापारमिता एकास्या चतुर्भुजा श्वेता धर्मचक्रमुद्रा दक्षे जपमाला वामे पुस्तकं २२
चैत्य २३ ताराः पूर्ववद्ध्यानं २४ आर्यताराः पूर्ववत् २५ मंजुश्री एकास्यः सितमुखः कुंकुमवर्णः
द्विभुजः दक्षे पद्मोपरि खड्गं सनाल पद्मोपरि खड्गं २६ गोपुच्छाडिरागतिकूटागारगोपानसीभूमिस्थितं
54 दिक्पताकादि देवतानां मूर्तयः वीणाराजः एकास्यः जटामुकुटी मकरध्वज सर्वालंकारधरः द्विभुजः ध्या
भ्यां वीणां धारयन् वादयमानः सोपानन्दः १ चैत्यराज एकास्यादि पूर्ववत् दक्षे सर्पं वामे चैत्यं २

धर्म. २८

धर्मराजः दक्षे वरदं वामे ध्वजं ३ खड्गराजः भुजद्वयेन खड्गं ४ कुबेरः एकास्य द्विकर भूभंगकरा
लनेत्रः द्विभुजः दक्षे रत्नपूर्णं वामे नकुलं रत्नमालालंकृतः ५ वासुदेव एकास्यः ऊर्द्ध्वपिंगलकेशः भ्रू
भंगवर्तुलनेत्र द्विभुज दक्षे सचामर ध्वजं वामे अंकुशमुद्रा ६ विष्णु एकास्य चतुर्भुज चक्र शंख ग
दापद्मानि ७ उष्णीषविजयी एकास्य द्विभुजः दक्षे वरदं वामे सनाल कर्णिकायां वैरोचन वज्रं ८ वरुणः
एकास्यः श्वेतः पंचफणालंकृतः चतुर्भुजः दक्षाभ्यां चक्रं कृपाणं वामाभ्यां शंखं पद्मं ९ नैरात्म्य एकास्य
ऊर्द्ध्वपिंगलकेशः वर्तुलनेत्र अंत्रमाली लंबोदरः अंत्रमाला धारणा हृदय १० इंद्र एकास्यः मुकुटी
55 चतुर्भुजः दक्षाभ्यां वज्रं एलं वामाभ्यां छत्र कमले ११ वेमचित्रोसुरः एकास्यः सुन्दरवदनः कवचितः द्वि एमः
भुजः द्वाभ्यां खड्गनिष्कासनं १२ महादेवः एकास्य त्रिनेत्रः सर्पयज्ञोपवीति सर्पालंकृत भस्मलेपी द- २८

क्षे डमरुं वामे त्रिशूलं १३ गणेशः एकास्यः गजास्य एकदंतः त्रिनेत्रः चतुर्भुजः दक्षाभ्यां जपमाला मू-
लकं वामाभ्यां परशुमोदकौ १४ चंद्रमाः एकास्यः द्विभुजः कुमुदद्वयं स्तनयोः १५ ब्रह्मा चतुर्मुखः च
तुर्भुजः दक्षाभ्यां जपमाला अभयं च वामाभ्यां पुस्तकं कमंडलुं १६ अग्नि एकास्यः वर्तुलनेत्र द्वि
भुज दक्षे भक्ष्यभृत्या वामे अभयं १७ सूर्य एकास्य द्विभुज कमलद्वयं दधानः १८ यमः एकास्य
वर्तुलनेत्र द्विभुज दक्षे यमदंड वामे यमपाशं १९ सर्पराजः मंडलाकारः ऊर्द्ध्वफणाः कमलोपरि सुखासनः
२० गरुड सर्पद्वयं पादाभ्यामाक्रम्य पुच्छद्वयं ऊर्द्ध्वहस्ताभ्यां दधानः पर्वतस्थित कवचितः पक्षद्वयधरः
२१ तोरणस्थ देवताः वज्रसत्व एकास्य द्विभुज दक्षे वज्रं वामे घंटां १ पंचरक्षादेवी प्रतिसरा चतुर्मु
56 खी मूलं सितं दक्षे पीतं ऊर्द्ध्वं रक्तं वामे श्यामं अष्टभुजा प्रथम दक्षे खड्गं द्वितीये शरं तृतीये वज्रं चतुर्थे हृदि चक्रं

धर्म· २९ वामप्रथमे अंकुशं द्वितीये धनु· तृतीये त्रिशूलं चतुर्थे पाशं २ महासाहस्रप्रमर्द्दनी चतुर्मुखी· मूलं
कृष्णं· दक्षे सितं· कृष्णं रक्तं· वामे श्यामं· कृष्णवर्णा अष्टभुजा· दक्षप्रथमे वज्रं· द्वितीये खड्गं तृतीये शरं·
चतुर्थे परशु वामप्रथमे पाशः द्वितीये पद्मं तृतीये धनुः चतुर्थे विश्ववज्रं ३ महामायूरी त्रिमुखी
मूलं पीतं· सव्यं श्यामं· वामं रक्तं अष्टभुजा· दक्षप्रथमे खड्गं द्वितीये चक्रं तृतीये पद्मं· चतुर्थे वरदं वाम
प्रथमे रत्नं द्वितीये ध्वजं तृतीये सिंहशार्पणं चतुर्थे रत्नपात्रं ४ महाशीतवती एकास्या रक्तवर्णा ष
ड्भुजा· प्रथमसव्ये खड्गं द्वितीये शरं तृतीये वरदं वामप्रथमे अंकुशं द्वितीये धनुः तृतीये पद्मं ५ मं
त्रानुसारिणी त्रिमुखी श्यामवर्णा· मूलं श्यामं सव्यं सितं वामं कृष्णं· द्वादशभुजा· सव्यवामप्रथमा एम: २९
57 भ्यां धर्मचक्र द्वितीयाभ्यां रत्नपात्रं तृतीयाभ्यां खड्गपद्मं· चतुर्थाभ्यां शरधनुषी· पंचमाभ्यां विश्वव

ज्रघण्टे· षष्ठाभ्यां अभयपाशौ· सर्वा अपि· वज्रासना· कश्चित् सिंहासना· कश्चित् साहस्रप्रमर्द्दन्याल
लितासना ६ नोग्योपरि गरुड एकास्य· पक्षद्वयधारी सन्तकोपरि ठ पक्षाणि· स्कन्धयाभ्यां सर्प
द्वयं चर्वयन् पादद्वयाभ्यां मार्गं नागिनी च चक्रधरं चक्रधरं समाक्रम्य गगनस्थः ७ दक्षपार्श्वे कुम्भ
त्वष्टा देवः वज्रघण्टाधरः जपमाली· वज्रासन· वामपार्श्वे अमिताभ एकास्य· द्विभुज ध्यानमुद्रोपरि पात्रधृक्
वज्रासनः ९ अधः पार्श्वे द्वयेमकरद्वयं द्विभुजं धरं सर्वं आरण्य· लिंहपद्धोपछन्दन· तदधः दक्षपार्श्वे न
लकूबरः एकास्यः द्विभुजः मकरवर्माधरः दक्षे मण्डलं धरः वामे रत्नपात्रं सोपानकः वामपार्श्वे कुबेरः ए
कास्य द्विभुज· दक्षे गदा· वामे पात्रं नरअश्ववाहनः ११ श्रीशाक्यसिंह एकमुख· द्विभुज
58 भूमिस्पर्शमुद्रा पिंडपात्रधारण· कांचनवर्णा· द्वात्रिंशल्लक्षणधरः १ करण्डव्यूहलोकेश्वरः एकमु

धर्म· ३० ख चतुर्भुजः श्वेतवर्णः राजेन्द्रमुद्रा· दक्षे जपमाला· वामे पद्मं· पद्मोपरि वज्रासनं अकल्पंकारः २ वामपा
र्श्वे वरदतारा· एकमुख· द्विभुज· अभयवरदमुद्रा ३ आर्यतारा· एकमुखी द्विभुजा दक्षे वरदं· वामे पद्मं ल
लितासनं ४ पंचबुद्धचैत्य ५ अमिताभ ध्यानमुद्रा पिंडपात्रं च· गालवनस्थ शाक्यसिंह होवा ६ प
ड्भुजलोकेश्वर षड्भुज दक्षे खड्ग· शर· वरद· वामे पद्म· पुस्तक· धनु· अमिताभमुकुट ७ अशोक
कान्ता तारा एकमुख· चतुर्भुजा· पीतवर्णा· जपमाला· अशोकमंजरी· कृतांजलिमुद्रा ८ वरदतारा
एकमुखी· द्विभुजा· पद्म· दंडी वरदललितासन ९ महाकाल· एकमुख· द्विभुज कर्तिकपालखट्वांग
१० अमिताभ· एकमुख· द्विभुज· ध्यानमुद्रा ११ अक्षोभ्य एकमुख· द्विभुज· भूमिस्पर्शमुद्रा १२ एम: ३०
59 अमिताभ १३ अमिभ १४ दक्षिणतारा १५ वामतारा उत्पलद्वयं १६ तारातारातारा प्रज्ञा· पद्मउ

त्पल· प्रज्ञापुस्तक· उत्पल· १७ अभयलोकेश्वर· एकमुख· द्विभुज· अभये पद्मं १८ वरदलोकेश्वर· ए
कमुख द्विभुज वरदं पद्मं लं १९ धर्मचक्रतारा· एकमुख द्विभुज· धर्मचक्रमुद्रा· पद्मद्वयं २० उष्णीष
विजय त्रिमुख षड्भुज· दक्षे शर अक्षमाला· वरद· वामे धनु· पद्म उद्धृत्य चैत्य चूडामणि· कोडनाग द्वि
भुजा· एकमुख वरद· अभयमुद्रा २१ दीपंकर एकमुख द्विभुज· दक्षे वरदं वामे चीवरकर्णिका २२
शाक्यसिंह २३ सरस्वती एकमुखी· चतुर्भुजा· वीणा· पुस्तक· जपमाला ललितासन २४ द्वित्ति
स्वयंभू क्षेत्र सेवना पुनः गोपुच्छ पर्वतस्था देवता अमिताभस्वयम्भूर्यपि: १ षडक्ष
री जपकृत महादेव कोडे पार्वती· भस्मेश्वर तथागतार्थं उमेश्वर तथागतार्थं चैत्य चूडामणिं कृत्वा पद्म
60 पाणि मंत्र जाप्य पोषधव्रतं कृत्वा २ वज्रपाणि· पद्मपाणि· विश्वपाणि· सेव्यः ३ पुनः वज्रपा

धर्म॰ ३१ णिपद्मपाणिविश्वपाणि॰मैत्रेय ४ षट्भुजवज्रसत्ववज्रसत्वात्मिका ५ खड्गमंजुश्री ६ महामंजुश्री
७ मंजुश्री ८ हलाहललोकेश्वर॰हलाहलीतारा ९ एवसंभव॰प्रज्ञापारमिता॰कारंडव्यूहलोकेश्वर १०
अमिताभ॰पद्मतारोत्पलतारा ११ ऊर्द्ध्वस्थानस्य चिलामाकांदोनीयभावयाकथ्यते एकमुख
द्विभुज वज्र॰पात्र॰खट्वांगधरं केश्चित्तथा देसिलामाङ्गुच्यते पद्मपाणपवतारःवज्रपाणयाकृति ऊ
र्द्ध्वस्थानस्य चिलामाद्गितिसंतापाः केश्चित् वज्रसत्वतथागतस्यावतारं उच्यते यस्मात् शंकराचार्येभग्न॰
इतिलोकवार्त्ताकिंतु शास्त्रांतरं दृष्टान॰ इयोमार्पाकर्मापाक्षि दृष्ट चिलानापंचबुद्धावताराः ज्याति
नीप्रभ अग्निज्वाला॰व्याघ्रपादसिद्ध वज्रकपालीसिद्ध पद्मपाणयवतारः कुशिनति
61 कोष्ठागारशोभितपंचतलसुवर्णकूटागारोपरि सुखावतीभुवनाकारकोष्ठागारगर्भघंटाकारचैत्यःश्यो एम: ३१

दशचूडामणिसहिताकनिष्ठमंडलयुत:तदुपरि छत्रं द्वात्रिंशच्छत्रशोभितं कलशचूडामणिं तत्रमध्यकोष्ठा
गारमध्येध्वजराजनामाबोधिसत्वोविराजति॰ एकास्योद्विभुजोदक्षेध्वजंवामेरत्नमालांमुकुटादिभूषणभूषि
तो॰मांसलो॰ललितासन॰पार्श्वयोर्दक्षेसुवर्णकलशं॰वसुंधरा प्रमाणान:वामेविश्ववज्रं उपरिकोष्ठागारे अमो
घसिद्धवुद्धध्वजराजकूटागारनामा १ तत्रैवलयनाकारचैत्योविराजति॰ अध:कोष्ठागारोपरि सप्तभुवन
प्रमाणान:सप्तवेदिकात दुपरिकोष्ठागारंतदुपरिचैत्य:कोष्ठागारमध्येवज्रासनप्रज्ञापारमिता॰हेमवर्णा॰
कल्पना॰षण्मुद्राभरणाचतुर्भुजा॰धर्मचक्रमुद्रा॰जपमाला॰प्रज्ञापुस्तकधारिणीपद्मोपरिकुलिशासनाग
जननीभावनीया उपरिकोष्ठागारेऽमिताभवुद्धोध्यायनिध्यानंपूर्ववद्दृशं १ २ त्रितलवेदिकोपरि
62 घंटाकारचैत्योविराजेसर्वलक्षणयुक्तः गर्भकोष्ठेअक्षोभ्यवुद्धोविहरति ३ त्रितलवेदिकोपरिलयनाकार

धर्म: ३२ चैत्योविलसति द्वितलवेदिकाकोष्ठेखड्गमंजुश्रीर्विराजतिएकास्योद्विभुजकुंकुमवर्णाः खड्गाभयमुद्राधरःषण्मु
द्राभूलंकृत:वज्रछोसन: १ मध्यलयनकोष्ठागारेऽमिताभध्यानमुद्रासपिण्डपात्रांध्यानोत्फुल्लवर्णाःवज्रास
न: २ उपरिगर्भकोष्ठेप्यमिताभएव ३ ४ पंचवेदिकोपरिघंटाकारचैत्योपशोभित॰गर्भकोष्ठागारेअक्षो
भ्योधितिष्ठति॰सपिंडपात्रांभूमिस्पर्शमुद्रांविभ्राणः ५ वेदिकोपरिलयनाकारचैत्यंनमामि अध:कोष्ठा
गारमध्येअक्षोभ्यतथागतोविहरति उपरिलयनकोष्ठागारेपि॰अक्षोभ्यवुद्धएव स्वस्वभावतोनिर्मित: ६
प्रज्ञापारमिताप्रेरितुनमिताकाजेशसंमानिता तथताविवेकनिपुनातत्थ्यसंवादिनी पापात्माजगतांप्र
सूर्भगवतीसंबोधिसक्तिप्रदा षण्मुद्राभरणोज्वलाकरधृतमालांचपुस्तंशुभं १ मंजुश्रीयशसुधरोज्वल एम: ३२
63 वर्णाकांतिंमेकाननंमणिविभूषणाभूषितांगोविद्याप्रदंसकलसिद्धिकंवरंपङ्कजोत्तमंवरदंखड्ग

स्तं १ श्रीमंतमक्षोभ्यजिनंनमामिभूस्पर्शमुद्रंजलदाभवर्णं वज्रासनाभेद्यवरप्रदंतंस्थितंस्वरूपावभि
पद्मसंस्थे १ अमिताभममिताभंसुखावतीस्थंप्रभुं ध्यानमुद्राधरं शांतंपद्मपाणिगुरुंजिन १

नमोबुद्धाय पाटलीपुत्रदेशाधिपाशोकराजेनसंस्कारितंधान्यराश्याकृतिं पंचबुद्धादि॰सकलदेव
देवीपूर्णचिरंदेवहस्तेनभाषोक्तं ...... पाटलीपुत्राधिपतिनाशोकाख्यभूपेनोपगुप्तभिक्षुरत्न
त्या कोटिशतचैत्य .... करतेनसहपरिजनेननेपालमंडलमागत्यश्रीमंतस्वयंभुवंसत्वा ..
सन्निधानेदक्षिणदिग्भागेपर्वतशिखरे तच्चैत्यंनिर्मितमभूत् तस्यपश्चा ..... वर्द्धितः
तदानींचिरंदेवहस्तेनभाषायांप्रत्यात तत्रत्यानांचैत्यादिमूर्त्तीनांनामानि ...... तत्रपर्वतशिखरोपरिम
64 ध्येवकुरत्नगर्भधान्यराश्याकृतिचैत्य: त्रयोदशभुवनाकारचूडा .... कारस्फाटिकमंडलालोचनद्वयसंयु

धर्म· तधजपताकाद्यलंकृत·स्वयंभूचैत्यसद्र्शः ···· कोष्ठागारेवैरोचनभावनः प्रज्ञारूपयोनेरंजनाकारेविद्यमानं
३३ तस्यचभावनाध्यानं ···· चतेष्वेव तत्कोष्ठागारस्योपरि नागद्वयं गरुडो मंगलघटोभार्थं अधःपार्श्वद्वये
ध्याता ···· द्वयं तस्तंभयोः समंतभद्रबोधिसत्वद्वयं अधोमध्येवज्रं पार्श्वयोः सिंहद्वयं उपरिआच्छादनपल्लव
द्वयं उपरिकलशश्चतस्यंउपरिसर्वतःशृंगाकारंउपरिकलशश्चूडामणिः १ तद्वामेमध्यभागे अभिरतिभव
नभावनकोष्ठागारं स्तंभतोरणाच्छादनचूडामणिः तत्कोष्ठमध्ये अक्षोभ्योविराजतिपार्श्वयोर्लोचनास्त्री
द्वयंतस्तंभयोर्वज्रपाणिद्वयंध्यानंपूर्ववत् अभ्यंतरेतोरणेगरुडःपार्श्वयोर्मकरद्वयंवामोपरितोरणेभैरे
चनारूपःपंचवक्त्रःअधःपार्श्वयोःपताकाहस्तगरुडद्वयं उपरिआच्छादनतलद्वयं तदुपरिशिखराकारेचैत्य एम १
65 चूडामणिः २ तद्वामपार्श्वेरत्नावतीभवनाकारेकोष्ठागारमध्येपद्मपाणिर्बोधिसत्वोध्यानंपूर्ववत् पार्श्व ३३

योस्तंभयोश्चामरकमलधारिणोभक्तजनौ तोरणेबुद्धधर्मसंघाः पार्श्वयोर्मकरद्वयं आसनाधोपंचच
क्रं पार्श्वयोर्गजौ पार्श्वयोःसिंहौ ३ आग्नेयकोणेशार्दूलकारिनानालंकारशोभी·पक्षपुच्छधारिवे
नतेयः ४ तद्दक्षिणेकोष्ठागारं स्तंभतोरणाद्विपल्लवाच्छादनचैत्यचूडामणिसंयुक्तं अधोभागेवज्रपञ्जरमध्ये
नारदेवीविराजति·सपद्मवरदाभयमुद्राधरद्विभुजा ५ ईशानीकोणभागेशार्दूलकारिनानालंकारशो
भी·पक्षपुच्छधारिवैनतेयः ६ तद्वामेकोष्ठागारस्तंभतोरणाद्विपल्लवाच्छादनचैत्यचूडामणिसंयुक्तं अ
धोभागेवज्रपञ्जरमध्येनारदेवीविराजति·सपद्मवरदाभयमुद्राधरद्विभुजा ७ तस्मिन्नेवपूर्वदिग्भागेअधो
वेदिकायांसोपानपंक्त्याःपार्श्वयोःदक्षिणेमहाकालोविराजति·एकास्योऽरुद्राकारस्त्रिनेत्रःपिंगलोर्ध्वके
66 शोललजिह्वोदंष्ट्राकरालीनानालंकारोज्वलकालवर्णोव्याघ्रचर्माम्बरःखड्गांकशघंटापाशधृक्चतुःकरःव

धर्म· ज्रांकितपद्मासनः ८ वामेवज्रमहाकालः वज्रमुद्गरपघंटाभृतसर्वमन्यतपूर्ववत् ९ तदग्रभागेवज्रांकितंकोष्ठा
३४ कारद्वयं तत्पार्श्वयोर्हस्तिद्वयमाधोरणाद्रूढं १० ११ तद्दक्षभागेभक्तीभक्तिनीद्वयपरिवृतः १२ तद्दक्षेको
ष्ठागारत्रयं मध्यकोष्ठेअक्षोभ्य·भूमिस्पर्शमुद्रोपर्यक्षोभ्यः १३ १४ वामेप्रज्ञापारमिताधर्मचक्रमुद्रा
मालापुस्तकधारिणी १५ दक्षेपद्मपाणिःसंघःवरदमुद्रापद्मधारी १६ वामभागेप्रज्ञलरत्नभयपथितार्कस
निर्मितामहतीघण्टाआच्छादनोपरिचैत्य·पार्श्वयोकलशौ तत्रैवशिलासंवत्सरपत्रिका तत्पार्श्वयोर्भक्तज
नत्रयंकृतांजलिपुटंतिष्ठति १७ १८ १९ महाकालयोर्मध्यभागेधर्मधातुमंडलंपुलरीयंअष्टमंगलाभूतं
२० तदग्रेलंवायमानपूर्णोपरिस्तिहोतिनिर्मितहस्तध्वजश्रीति २१ यूपस्याधोभागेभक्तजनत्रयंसांजलिंयतिष्ठ पृम ः
67 नः २२ २३ २४ तचापिमहतीघंटेका तत्रैवसोपानपंक्त्याःपार्श्वयोःसिंहद्वयंतिष्ठतः २५ २६ वा ३४

मपार्श्वकोणभागेघंटैकामहतीप्रज्ञ[illegible]भसहिता·मध्येउपरिचैत्यंचूडामण्याकारेपार्श्वयोःकलशद्वयं तत्रै
वप्रज्ञलवेदिकोपरिविश्वलारमंडलद्वयंएकंवसुंधरामण्डलंकलशचिन्हं एकंवज्रधातुमंडलंवज्रचिन्हमात्रं
२७ २८ घण्टाधोभागेभक्तजनःसांजलःकृतांजलिपुटःपञ्चभक्तीसहितः २९ ३० ३१ इत्येतत्पूर्वदिकायां
दक्षिणापदिकायां दक्षिणस्यांमध्यभागेकोष्ठागारेअभ्यंतरेनागद्वयंचवनगरुडमकरद्वयंचंद्रतोरण
स्तंभसंयुते रत्नावतीभवनस्वरूपेरत्नसंभवध्यानीबुद्धोविराजतिवरदमुद्राधृक्लक्षणव्यंजनपरिपूर्णो रत्नोज्ज्वल
गात्रयष्टिर्वज्रासनःपार्श्वद्वयेवरदाभयमुद्राधरद्विभुजैकवक्त्रानानालंकारोज्वलावज्रासनानाराद्वयंविलसति
तद्बहिरुपरितोरणेरत्नसंभवाख्यःपंचवक्त्रःशुभ्रशिरो तत्स्तंभयोर्गरुडांकितयोरत्नपाणिरत्नपाणिर्बोधिसत्व
68 द्वयंविराजतदुपरिआच्छादनपल्लवद्वयं·मध्येरत्नसंभवमूर्त्तिः·तदुपरिचैत्यकामध्येअमिताभबुद्धोविराजति·

धर्म·
३५
पार्श्वयोः कलशद्वयं लक्षितः उपरि घंटाकारः उपरि चैत्यचूडामणिः १ तदधोवेदिकायां निःश्रेणीपार्श्वयोः घं-
टावलंबितगलसिंहद्वयं २ मध्ये पिंडपात्राकारं मंडलं पार्श्वयोः आयतनद्वयं राजते एकवक्त्रं श्वेतवर्णं
कमलनयनयुगलं नानालंकारशोभितं समतुंगकुचद्वयं सकमलाभयमुद्रावामकरद्वयं समरसिततनातुत्र
देशे वरदमुद्राधरदक्षभुजं पद्मोपरि वज्रासनं पश्चिमायां पादिकायां पश्चिमायां दिशि मध्यभागे कोष्ठा-
गारे अभ्यंतरे नागद्वयगिलितनागह्रदमकरयुगलवांछितलंभमुगशोभिते सुखावतीभुवनस्वरूपे अमिताभो वि-
हरति ध्यानीबुद्धः एकास्योद्यशोभितनासिकाभिनन्दलिततद्गात्रं एजः सकललक्षणाब्यं जनालंकृतगात्राव-
यवो ध्यानमुद्राधरपाणितलपद्मोपरि वज्रासननतदक्षिणे आग्नेयकुणकोणे अमिताभादयः पंचबुद्धा विहरंति स्व- एम:
69 स्वरूपधारिणः तदक्षः पार्श्वयोः फणालंकृतं कमलोपरि स्थितं नागिनीद्वयं नतंतं भयोर्वरदकमलहस्तमनेका ३५

लंकारोज्ज्वलं पद्मपाणिबोधिसत्वद्वयं तदधस्तलपार्श्वयोर्नत्यन्तपूर्वाह्नद्वयं तन्मध्ये विश्वपद्मासनं १ त-
त्पार्श्वयोः अर्धशंखधारिनानालंकारशोभितनागपक्षपद्मशोभितवेतनतेपयुगलं शोभ तिमाएं २ ३ त-
त्पार्श्वयोः घंटाकारचूडामणिकलशलांछितपल्लवद्याच्छादितसर्पराजवेष्टितवेदिकात्रयं शोभिकोष्ठा-
गारद्वयं तन्मध्ये नागद्वयं विहरति दृश्यसकमलाभयमुद्रावामकरजानुप्रदेशे सकमलवरदमुद्रा दक्षभुजं
एतो ज्वलमुकुटघस्ते कालंकारोज्ज्वलं समतुंगकचाढ्यं जलिनासनलितं ४ ५ अधोवेदिकायां निःश्रेणी-
पर्यंपरयाः पार्श्वयोः सिंहद्वयं घण्टानादितगलं ऊर्ध्वपिंगलकेशं चतुः पदंभीमदंष्ट्रान्कल्याणमुखं वेदिकाचतु-
ष्कोपरि चतुःपद्मसमाक्रांतं ६ ७ उत्तरस्यां पादिकायां उत्तरस्यां दिशि मध्यभागे कोष्ठागाराभ्यंतरे नागद्वयेन
70 विततगह्वरा घर्षशंखधारिफणिमानिलांछितव्यानानतमकरद्वयांकितलंभोपशोभिते अमोघवतीभुवनाकारे अ-

धर्म·
३५
मोघसिद्धिर्नाम ध्यानीबुद्धो विराजते सप्तफणिफणामणिरंजितदिगंतपुष्करकाननः सजलजलदवर्णो हरितशा-
क्षणाशीति व्यंजनालंकृतगात्रावयवः कमलध्यानतयनयुगलउत्तरसंगीकायायचीवरनिवसितो हृदयदेशे अभयमु-
द्रा दक्षकरः वज्रासनोपरि चरणकमलो ध्यानमुद्राधरोत्तानवामकरः कमलोपरि वज्रासनः तदधि हृदि अमोघ
सिद्ध्यादि पंचबुद्धसंयोभितार्घशंखकरद्वयफणिमणिसमलंकृतनागद्वयसंयुततोरणं विलसति तदधस्तत्पार्श्वयोर्वि-
श्वपाणिबोधिसत्वद्वयं विश्ववज्रकमलधारिपाणिद्वयं विहरति १ तदधोवेदिकायां पक्षोत्क्षिप्तमुद्दीयमानं गरु-
डद्वयं पूजितं तन्मध्ये आसनाधः आश्लिष्यमानं परस्परं संलेखायमानं सर्पद्वयं शोभति तदुपरि आच्छादनपल्ल-
वद्वयं तदुपरि पार्श्वयोः कलशद्वयं मध्ये वज्रसत्वो ध्यानीबुद्धः तदुपरि घंटाकारस्योपरि धान्यपुष्पाभ तिचैत्यचूडामणिः एम:
71 तत्कोष्ठाकारतः चतुरस्राकारिसर्पद्वयपरिवेष्टितशरद्वयदलपद्माकारं मंडलं ८ तदग्ने वेदिकान्तोरणाकारा ३५

७ तदवेदिकानिःश्रेणीपार्श्वयोः वेदिकायां सिंहद्वयं गलनादित घंटेनिस्वति ४ ५ ततः पूर्वदिग्भागवेदिकायां आग्ने-
यकोणभागे एको महानश्वेत्याविनिर्मितो विराजते तस्य चैत्यस्य पूर्वस्यां दिशि तोरणांकितपट्टकाच्छादितचैत्या-
कारचूडामणिशोभितकोष्ठागारमध्ये अक्षोभ्याभिधस्थितिभूमिस्पर्शमुद्राधरः १ दक्षिणस्यां अमिताभकोष्ठा-
गारे रत्नसंभवनामा बुद्धो वरदमुद्राधरः २ पश्चिमायां दिशि कोष्ठागारे तादृशे अमिताभनामबुद्धो ध्यानमुद्राधरो
विहरति ३ उत्तरस्यां कोष्ठागारे अमोघसिद्धोऽभयमुद्राधरः फणिमणिसमलंकृतो ४ तस्यामेव वेदिकायां ई-
शानकोणभागे तादृगेव लपनाकारश्चैत्यो विजहारः पूर्वदक्षिणपश्चिमोत्तरेषु कोष्ठागारेषु चत्वारो अक्षोभ्यास्यो
रत्नसंभवामिताभामोघसिद्धा विलसंति १ २ ३ ४ दक्षिणस्यां वेदिकायां नैरृत्यकोणभागे तादृशो लपनाका-
72 रश्चैत्यकोष्ठागारे अमिताभबुद्धो विराजति अमिताभामोघसिद्धरत्नसंभवाक्षोभ्यास्तथागताश्चतुर्दिक्षु विलसंति १

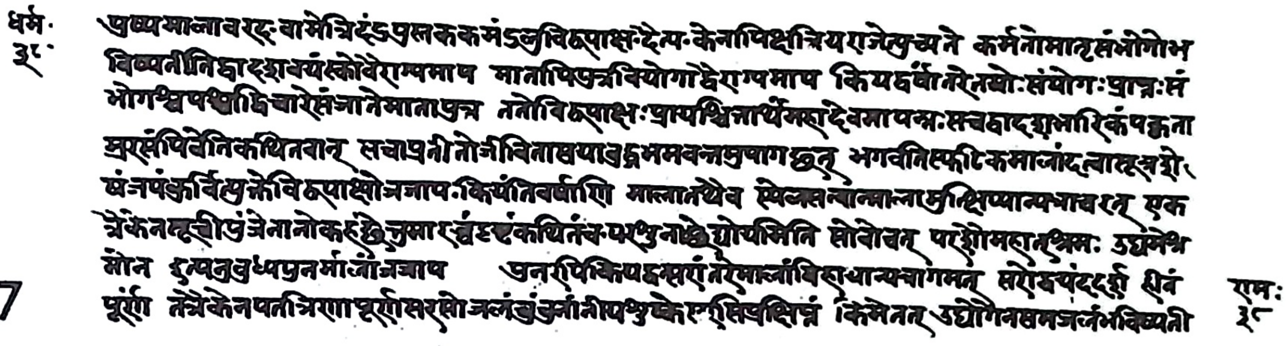
धर्म· २ ३ ४ पश्चिमायांवेदिकायांवायव्यकोणभागेनादृश्येवज्रयनाकारैश्चैत्यमध्यकोष्ठागार·चतुःकोष्ठागारेषु·अमिता
३६ भामोघसिद्धरत्नसंभवाक्षोभ्याविराजंति १ २ ३ ४ तेषांचतुर्णामधिष्ठानादिकंपूर्ववत् कास्तुपंडपाश्च
नेयकोणभागेदेवपातनदीतिनामादेशोववर्तते यत्रवाग्मतीतीरे·पशुपतिस्थलेमृगस्थलीतिविख्याता·यत्रचपशुप
त्याद्यनेकशिवलिंगाबहवोविलसंति तत्रदेशाभ्यंतरेनिर्मिताश्चैत्यभट्टारकाबहवोविरेजुः कस्मिंश्चित्प्रदेशेत्वयनचैत्

त्येनिर्मितेस्ति तत्रत्रयाणां त्रिकजवेदिकोपरिस्थितजनयनंतदुपरिघंटाकारश्चैत्याराजंति तन्मध्येवेदिकामध्य
कोष्ठअक्षोभ्यतथागतोविहरति·पूर्वदिशितदुपरिलयनकोष्ठेअक्षोभ्यएवकः गर्भकोष्ठेपिअक्षोभ्यएवविहरति
तथैवाभ्यन्तरयनाकारश्चैत्यः अधःकोष्ठाभ्यंतरेगरुडांकितनोरणालंकृतशोभिते वसुंधरादेवीविजयते रामः
73 ध्यानं एकवक्त्रं पीतवर्णा·वज्रधरसागरनिर्घोषेश्वरराजनामतथागतमुकुटरत्नालंकारोपशोभिता·दक्षिणहस्ते ३६

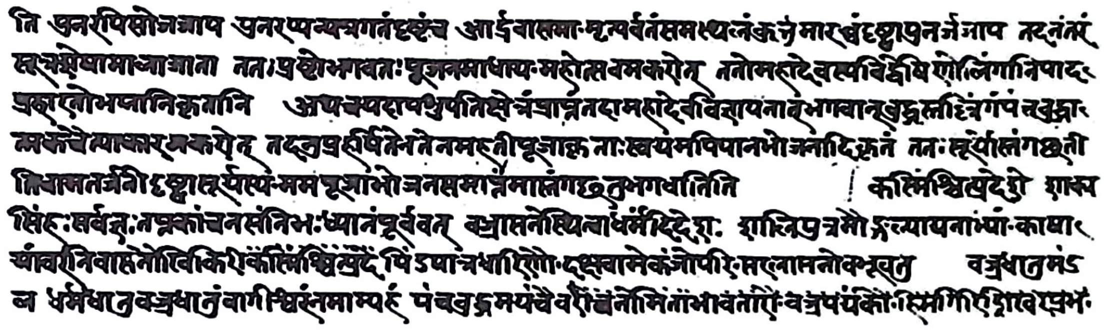
त्येयणा·वरदरत्नमस्कारमुद्रांदधाना· वामहस्तेया ······ · सहस्रभुजलोकेश्वर शशधरहिमरजतनिकाश·
मूर्तेर्लिखितनिमस्तानि एकादशप्रमाणांतुपंचशतानि·कुर्यचिन्नहस्तमुखानांवर्णपंचवर्णास्येव·श्वेतं·नीलं·पी
तं·रक्तं·श्यामं·क्रमतोमिलित्वाभुजानांसहस्रलिखितानितु· अष्टोत्तरशतंतत्रापि·अष्टोत्तरमुख्यानिमूलसव्यवामाभ्यां
कृतांजलिमुद्राद्वितीयेजपमालापुस्तकेतृतीयेवरदकमलेचतुर्थेचक्रधनुपीयपात्रेदंडादिकृत·नानारत्नमालापीत
पद्मकमलासिनापरिस्थितपादः अथचयावंतिआयुधवस्तूनितानितद्भुजेषुविलसंति·रोमविवरेषुततेजसंतःप्रका
शितादिगंतरालज्वालमालाप्राकारहृत·श्रूयंसहस्रभुजःपद्मपाणिरेवसतुद्विभुजएकमुखः·एकमुखादारभ्यस
हस्रमुखपर्यंतं·द्विभुजादारभ्यसहस्रभुजपर्यंतंतस्यधाम्यमहिमाचापिनलिखितंकथितं·चतुर्मुखोब्रह्माचतुर्भ
74 जोविष्णुत्रिनेत्रोगणानितिएवशेषंनशक्यतेकिमु· १ प्रज्ञापारमिता श्वेता·धर्मपुस्तक·एकमविधर्मचक्रमुद्राजपमाला ·

धर्म· प्रज्ञापुस्तकं यासर्वज्ञ...ते २ वैरोचनावतारवादिराजमंजुश्री·त्रिमुखं·कुंकुमवर्णः·श्वेतवर्णः·पीतवर्णः·प्रथमस
३७ व्यहस्तेशे·रत्नपूर्णपात्रं·द्वितीयेवक्रं·तृतीयेशरं·चतुर्थेवज्रं·प्रथमवामेबिंदुमुद्रा·द्वितीयेपरशुः·तृतीयेधनुः·चतुर्थे
त्रिशूलं·धर्ममुद्रा·कंठेजपमाला ३ वज्रतारा·एकमुखः·श्वेतवर्णा·द्विभुजः·दक्षिणेजानुप्रदेशेवरदमुद्रा·सनालकम
लवज्रं वामेअभयाकोरणासनालोत्पलगर्भवज्रंधर्ममुद्रा ४ समंतभद्र·एकमुखः·श्वेतवर्णः·नानालंकारः·द्विभु
ज·धर्मचक्रमुद्राःपार्श्वयोःसनालकमलारवड्गं सनालमुकुलमकरंदप्रज्ञापुस्तक·कामचिमंजुश्रियो ५ पद्मज्वा
लिनीतारा· एकमुख·रक्तोज्ज्वला·द्विभुज·पुष्पमुद्रांचितेन·सनालपद्मंवविश्वकमलं·वामेनवहस्तज्वालिकां
६ महादेव एकमुखः चतुःकरः·हस्तप्रदेशेस्वर्णमणिपिंडमस्तवामेसजलकमंडलुं·सपाशंत्रिशूलं ७ पार्वती·एक
75 मुख·कृतांजलिपुटा ८ धर्मधातुचैत्येतदक्षःप्रज्ञापारमिताद्वयं ९ १० हलाहललोकेश्वरसत्वाहली ११ १२ एक ३७

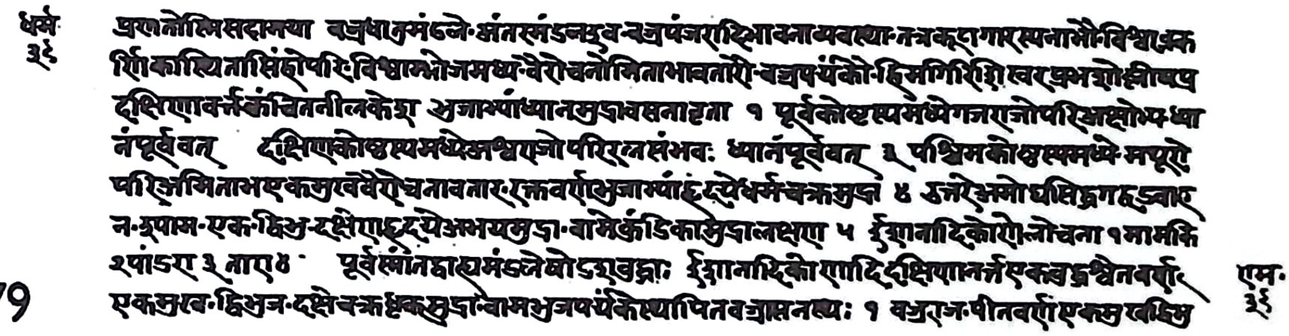
षडक्षरी १३ प्रज्ञापारमिता १४ आर्यावलोकितेश्वरतारांद्वयं १५ समंतभद्रपीतवर्णः १ अक्षयमतिः
पीत २ क्षितिगर्भश्यामवर्णःपद्मकल्पद्रुम ३ सागरमतिःशंखध्वज·खड्गसितवर्णः ४ महास्थामप्राप्त·पीतवर्णः
५ चंद्रप्रभ·शुभ्रवर्णः·चक्रं ६ सर्वशोकतमोनिर्घातनमतिःकुंकुमवर्णाःशक्तिविभ्राणः ७ वज्रगर्भःनीलोत्पला
भःसवज्रवरदानं दशभूमीशः ८ अवलोकितेश्वर·शुभ्रवर्णः ९ अमितप्रभःसितवर्णः १० सर्वणीवरणःअनल्प
भ ११ प्रतिभानकूट·पीतकोटिकेवा ६ रक्तोत्कोरत्नपात्रपद्मो ५ समंतभद्रोवामंजुश्रीरपि रत्नज्वालिनी
तारा ···योगिनीहस्तप्रदेशे·पुष्पमुद्राद्वयंकिंचिदांकुंचितवामपादद्वया प्रज्ञापारमिता वैरोचनावतार
वादिराजमंजुश्री वज्रसत्वात्मिकावज्रतारावा समंतभद्र कूटागारतोरणादिषुवज्रसत्व २ पार्श्वयोःव्या
76 घ्रभैरव·व्याघ्रभैरव्यो· वज्रसफलपाश·सफलीनारा·एकमुख·द्विभुजवामोत्थावरदाभयमुद्रादक्षिणेजपमाला



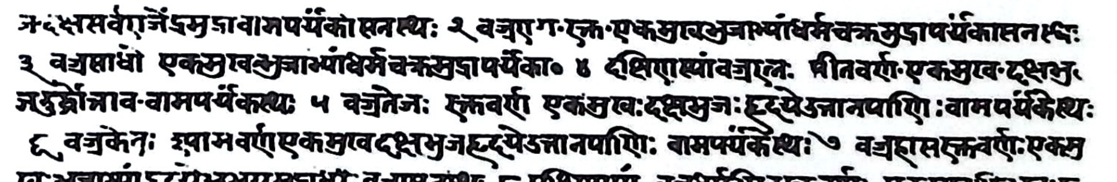
77



78



79



80

धर्म· इमुद्रा-वामपर्यंकस्थः १३ वज्रहासः पीतवर्णो द्विभुजः दक्षवामाभ्यां धर्मचक्रमुद्रा पर्यंकासनः १४ वज्रयक्षनी
४० लवर्णो एकमुख द्विभुज दक्षवामाभ्यां धर्मचक्रमुद्राः पर्यंकासनः १५ वज्रसंधिः पीतवर्णः एकमुख द्विभुजः
दक्षवामाभ्यां धर्मचक्रमुद्रा पर्यंकासन १६ तद्बाह्ये चतुर्षु कोणेषु ईशानकोणे तारा एकवर्णा एकमुख द्विभु-
ज दक्षभुजेनाग्नि ऊर्ध्वाग्रपाणि वामभुज दक्षजानुस्थापनः १ आग्नेये सिततारा एकमुख द्विभुजा पर्यंकस्था
पितः २ नैऋत्ये पीततारा एकवर्णा द्विभुज दक्षभुज पर्यंकस्थः वामाभय हृदि ३ वायव्ये रक्ततारा एकव
र्णा द्विभुज दक्षभुज पर्यंकस्थ वामस्तेन इमुद्रा हृदये पर्यंकासन ४ पूर्वद्वारे सितवर्णा एकमुख द्विभुज
दक्षे हस्ते वज्रांकुश वामहस्तकंचितेन हृदि वज्रासनेस्थः १ दक्षिणद्वारे पीतवर्णा एकमुख द्विभुज दक्षकरो- एम: ४०
81 त्तानवामे वज्रपाशं धृत वज्रासनस्थः २ पश्चिमद्वारे वज्रस्फोट एको वज्रशृंखलाधर वज्रासनस्थ उत्तरद्वारे वज्रा

वेशः श्यामो वज्रगंधेन कर हृदय प्रक्षिप्त वज्रासनस्थः ४ तद्बाह्ये पूर्वस्यां बोधिसत्वाश्चत्वारः सितवर्णाः समंतभद्र
१ अक्षयमति २ क्षितिगर्भ ३ आकाशगर्भ ४ एकवदना द्विभुजः दक्षेण भुजेन आकंचितेन वज्रं बिभ्राणाः वामभु
जकटिस्था वज्रासनाः ४ आग्नेयकोणे तारा सितवर्णा द्विभुज दक्षिणपाणि कंचितेनोर्ध्वहस्त वज्रासनः १ दक्षिण
चत्वारो बोधिसत्वाः पीतवर्णाः गगनगंज १ रत्नपाणि २ सागरमति ३ वज्रगर्भ ४ एकमुखा द्विभुजा दक्षहस्तेन हृद
य आकंचितेन उत्तानपाणि [illegible] वामकटिस्थ वज्रासनः ४ नैऋत्यकोणे तारा पीतवर्णा एकवदना
ध्यानं पूर्ववत् २ पश्चिमायां चत्वारो बोधिसत्वाः संति अवलोकितेश्वर १ महास्थामप्राप्त २ चंद्रप्रभ ३ जालिनी
प्रभ ४ रक्तवर्णा एकमुखा द्विभुजाः दक्षभुजेन आकंचितेन हृदये पद्मधृक् वामपाणि कटिस्थ वज्रासनः ४ वाय
82 व्यकोणे तारा रक्तवर्णा एकमुख द्विभुजा दक्षहस्तेन पद्मधृक् वामभुज कटिस्थः वज्रासनाः ३ उत्तरस्यां चत्वा

धर्म रो बोधिसत्वा अमितप्रभ १ प्रतिभान २ सर्वशोकतमोनिर्घातनमति ३ सर्वनीवरणविष्कंभी नाम ४ श्यामवर्णाः ए
४१ कमुखा द्विभुजा दक्षेण विश्ववज्रधृक् वामभुज कटिस्थ वज्रासन ४ ईशाने तारा श्यामा एकमुखा दक्षिण विश्व
वज्रधृक् वज्रासनाः ४ तद्बाह्ये पूर्वद्वारे यमांतक दक्षवामे क्रोधनर्तनस्थे च चतुर्षु दिक्षु सितवर्णा एक
मुख षड्भुज त्रिनयन षड्भुजे खड्गचिन्हं दधान प्रत्यालीढस्थः १ दक्षिणद्वारे प्रज्ञांतक पीतवर्णा एकमु
ख षड्भुजे खड्गचिन्हं दधान प्रत्यालीढपदः २ पश्चिमद्वारे पद्मांतक रक्तवर्णाः एकमुख त्रिनयन षड्भु
ज खड्गचिन्हधर ३ उत्तरद्वारे विघ्नांतक श्यामरक्त एकमुख त्रिनयन षड्भुज खड्गचिन्हधर ४
तद्बाह्ये द्वारे श्वेत पूर्वे पीत दक्षे रक्त पश्चिमे श्याम उत्तरे   नमो बुद्धाय   नमो धर्माय [illegible] एम·
83 [illegible] सर्वेषां च [illegible]   अथ [illegible] पश्चिमदिशि स्थित [illegible] ४१

नीलवर्णः अमिताभनाम अमिततेजसवान तस्य ध्यानानि [illegible] तस्य मूलमवे रक्तवर्णा [illegible] लक्षण
धरं [illegible] द्विभुजं ध्यानमुद्राङ्कितं प्रसन्नं [illegible] दक्षपाणितल समर्पणं [illegible] वज्रासनोपरि स्थि
तं ध्यानमुद्राकमलोपरि वज्रासनं ध्यानमुद्रितपाणि [illegible] बोधिसत्वेनोपकल्पितपिंडपात्रं द
धानः १ अथ च एतान् ध्यानं पश्चात् सर्वार्थसिद्धिभिक्षुणा कृतं यथा सर्वार्थसिद्धिभिक्षुः शाक्यसिं
हः [illegible] तदा [illegible] ध्यानमुद्रया स्थित [illegible] कालीयनागेन त
स्य सर्वांगं फणाभिः [illegible] नागराजेन [illegible]
[illegible] सर्वांगं [illegible] ध्यानेन [illegible]
84 स्य तस्य पाणि [illegible] पिंडपात्रं [illegible] पूर्णं [illegible] शाक्यसिंहस्य [illegible] ध्यानं [illegible] मुद्रा अक्षोभ्यस्येव

धर्म. ४२ २ शाक्यसिंहःध्यानंपूर्ववत् १ आर्यतारा एकवक्त्रा द्विभुजा सव्यभुजा जानुप्रदेशे वरद वामे सनालनीलोत्पलं द-
धानः सर्वालंकारभूषिता एतत्संकटाकंडलालंकृतकर्णाः समुकुंगक्रचपुराणविचित्रांवरपरिधाय सिंहपीठोपरि एकं-
जोत्यितासनः २ अमिततेजोनाम तथागतः एकमुखः सोष्णीषः कुंचितकेशः द्विभुजः भुजस्थां ध्यानमुद्रानत-
मंचकोपरि वज्रासनः दक्षवामे मारहर्षवज्रधारितो एकमुखद्विभुज दक्षभुजे शास्त्र वामे तर्जनी दुर्गपति वामस्थे-
न दक्षे तर्जनी वामशास्त्रप्रहरणं उपरि शाभ्यां छत्र आच्छादयामीति स्थितः तदग्रे मंचकोपरि एकीनारीसुखा
पएकीनस्थशुश्रूषयति ३ पश्चिमदिशि इंद्रपतिनाम प्रसिद्धभूमौ दाम्पांकंपेमाचौं गच्छांनाम मह
85 तसरोवरस्यमध्ये सरसीकहोपरि लोकेश्वरंध्यविनामप्रसिद्धोभूत् तदा कमलजं प्रथमं इंद्रपति नामा एताः स्वसंता एम: ४२
नं नास्तीति समए नाभ्रीतिद्रिलं तस्मिन् तडागे सात्वा नित्य पूजां कृत्वा श्रीमदिन्द्रायमुपदेश नित्यसंतानमिच्छति

एकस्मिन्समये तत्रैव सरसिकमलेपेमाजुं नाम जातः तदा सइंद्रपतिनाऽपश्यत् तेन गृहीत्वा स्व एहमानीय सुखव
तपालयामास तत्पश्चात् तस्यां भूम्यां त्रयोदशाधिकद्विसहस्रवर्ष २०१३ तत्रैव राजा बभूव ततः सलोवेरविचि
नामे महोराजस्यभूम्यां गत्वा तत्रोपेत्य शाक्यसिंह नामयोगं चक्रे एकत्रमासं तत्रैव योगे स्थितः पश्चात् गाना-
गानामदेशस्य राजा स्वपुत्री तस्मैविवाहिता दत्ता तेदारस्यतस्य नाम ध्वंजुपा वजुं इति प्रसिद्धोभूत् कतिचिद्वर्ष
तत्रैव स्थित्वा तदत्पमात्मोतोनाम भूम्यां गत्वा लोडेफ्लोकसें इतिनामोभूत् तत्र अनेकमाराणं धर्मयन अ
कुशलचारिलोकेभ्यो धर्मोपदेशं श्रावयित्वा धर्मे स्थापयित्वा पश्चात् ततो दिव्याभिदिशि डासितेमनाम भूम्यां
86 संमुपेत्य तत्रापि योगं कृतवान् तत्रापि सर्वेभ्यो धर्मोपदेशं श्रावयित्वा धर्मे नियोज्य स्थितिं चक्रे तस्मिन्काल
पेमाजुं बोधि इति नामस्थापित तत्रापि कतिचिद्वर्ष तत्रैव स्थित्वा ततः प्राच्यां दिशि गत्वा भोनिंजाबो प्रजास्य प्र-

धर्म. ४३ विष्य तस्मिन्देशे सर्वे लोकाः दयाकुशलचारिभूता महत्कष्टोभूत् तत्कृत्यर्थं तत्रापि धर्मं श्रावयामास लो
कान् ढुपनिमाषुजे इति नाम स्थापयित्वा तत्रैव स्थितः ततः पुनः प्रतीच्यां दिशिं गत्वा संगादारेंनाम भूमौ
गत्वा वरुणनागस्य पुरे प्रविश्य नागेभ्यो उपदेशयमाना उद्धारयामास तत्र तेन भेदेव स्वरूपमाधाय दर्शयामा
स: तत्र सिंगिङाडो इति नाम स्थापितमभूत् यः कश्चित् नागैः तं नगंत्यते तेभ्योपि कोधर्मं दत्वा वशमानीय स्थि
तिं चक्रे ततः पश्चात् पश्चिमदिशि धर्मा नामदेशं गत्वा तस्मिन्देशेपि धर्मोपदेश स्थितिं कृतवान् तत्र
स्थानामदो जेटोले इति प्रसिद्धः पश्चात् स्वजन्मस्थानं गत्वा स्थितिः तत्र केनापि पेमाजुंनाम प्रशंस्य सं
क्षिप्य पीढ़काली लिखिता नमो रत्नत्रयाय वसुंधरा ध्यानं पूर्ववत् १ वज्रविदारिणी पं एम:
87 चमुखि दशभुजा दक्षे अंकुश खड्ग शर वज्र वरद वामे पाश चर्म धनु ध्वजा अभय प्रत्यालीढासन २ ४३

पर्णशवरी त्रिमुखं पीत रक्त श्याम षड्भुजा दक्षे विश्ववज्र दंड मुद्गर शराणि वामे पाश कमल चापानि ३
मारीचि त्रिमुख श्वेत नील पीत षड्भुजा दक्षे शर वज्र अंकुशान् वामे चाप घंटा पाशानि सहस्रदलपद्मो
परि प्रत्यालीढ ४ ध्वजाग्रकेयूरी चतुर्मुख श्वेत नील पीत रक्त अष्टभुजा दक्षे आलिंगन खड्ग असि
त्रिशूल मुशल वामे ... वज्र चक्र कवच प्रत्यालीढासन ५ गणपतिहृदया एकमुखं द्विभुज वर
द अभय नृत्यासन ६ उष्णीषविजया एकमुखे षड्भुजा दक्षे हृदि प्रथमे विश्ववज्र दंड द्वितीये तथाग
त तृतीये शर कमलेवज्रासन ७ ग्रहमातृका त्रिमुखे श्वेत पीत रक्तं षड्भुज दक्षे धर्मचक्रमुद्रा वज्र श
र वामे कमल चाप सहस्रदल पद्मे वज्रासनं ८ प्रत्यंगिरा पंचमुखे श्वेत नील पीत रक्त श्याम द्वादशभु
88 जा दक्षे वज्र खड्ग पट्टिश पाश अंकुशान् वामे घंटा खट्वांग तर्जनी पाश चक्र त्रिशूल कमल प्रत्यालीढासना:

धर्म· ६ तं३ योगांबरादीनां द्वारपाल दक्षे काकास्या नाम देवी चतुर्भुजा काकास्या वा धर्मभुजा प्रथमा
४४ भ्यां वज्रघंटालिंगनमुद्रा द्वितीयाभ्यां डमरुखट्वांग तृतीयाभ्यां कर्तिकपालधरः ऊर्ध्वपिंगलकेशः सर्वालंकार
भूषिता मुंडमालालंबितकंठा व्याघ्रचर्मांबरा दक्षपदाकुंचित वामपादेन वेतालपीठोपरि नृत्यपदस्थित वन्हि
ज्वालालंकृताङ्गा १ तांत्रिकः वामे उलूकास्या देवी चतुर्भुजा उलूकानना ऊर्ध्वपिंगलकेशा धर्मभुजा प्रथमे
भुजाभ्यां वज्रघंटालिंगनमुद्रा द्वितीयाभ्यां डमरुखट्वांग तृतीयाभ्यां कर्तिकपालधरा सर्वालंकारभूषिता
मुंडमालालंबितकंठा व्याघ्रचर्मांबरा ज्वालालंकृतकाया दक्षपादाकुंचितवामपादेन वेतालपीठे नृत्यपदस्थि
२ तांत्रिक श्वानास्या सितवर्णा ऊर्ध्वपिंगलकेशा चतुर्भुजा दक्षे प्रसारितेन कर्तिडमरु वामे प्रसारितेन कपा एम:
89 लखट्वांग सर्वाभरणा मुंडमालालंकृतकंठा व्याघ्रचर्मवसना ज्वालालंकृतकाया पश्चिमे प्रत्यालीढासनः १ तांत्रि ४५

क शूकरास्या रक्तवर्णा ऊर्ध्वपिंगलकेशा चतुर्भुजा दक्षे प्रसारितेन कर्तिडमरु वामप्रसारितेन कपाल
खट्वांग सर्वाभरणभूषिता व्याघ्रचर्मवसना मुंडमालालंबिता ज्वालालंकृतकाया पश्चिमे प्रत्यालीढासनः २ तां
त्रिक एकैकप्रासादे तु द्वारपाला एते चत्वारो नैर्ऋत्यादिक: इति विचिंतितेषु सिंहवाहनचिह्न त्वात्
तेषु वज्रधातीश्वरी प्रज्ञोपायेन बोधनीयं दक्षे सिंहिनी एकसिंहिनी देवी एकवक्त्री ऊर्ध्वपिंगलकेशी सर्
वालंकारभूषिता चतुर्भुजा प्रथमाभ्यां कर्तिकपाल द्वितीयाभ्यां डमरुखट्वांगधरा मुंडमालालंकृता विचित्रांब
रा दक्षपद प्रत्यालीढासनस्था वामे व्याघ्रिणी देवी एकवक्त्री ऊर्ध्वपिंगलकेशी सर्वालंकारभूषिता चतु
र्भुजा प्रथमाभ्यां कर्तिकपालं द्वितीयाभ्यां डमरुखट्वांगधरा मुंडमालालंकृता विचित्रांबरा वामपद प्रत्यालीढा
90 सनस्था एते तांत्रिकाः इति योगांबरः योग एव अंबरं यस्य योगो नाम मूलमंत्रः हृदयमंत्रः माला

धर्म· मंत्रः धारणीजपादि योगः योगो नाम उपायप्रज्ञामीलनं योगो नाम कमलकुलिशसंयोजनं हृदयानंदस्वरूपं
४५ स्मिन् योगे एकांतनयं चतुरं प्रज्ञ स्वधर्ममिश्रितां दक्षेण पादेन पापनितंबालिंगितां वामेन पादेन सहसली कर्णा
एां भूत्वा स्वभावे गगनाकारे कोमलांगो विहरंतं योगांबरं भावयेत् योगांबरं दिगंबरमपि रोमांचितकिर
णाच्छादितां हृदयनादरूपं शृंगाररसार्णवमग्नं ताराप्रतिबिंबया ज्ञानडाकिन्या श्यामवर्णया मुक्तकेशिन्या दिग्
वसना योगमयया रोमविवरोद्भवकिरणाच्छादितां हृदयविग्रहया कंठप्रदेशे दृढमालिंगितं योगांबरं भावयेत्
योगांबरस्योपाय दिगंबरप्रज्ञा बाह्यरूपोदयाभ्यंतराभ्यंतरदीक्षामंत्रदान प्रव्रज्याव्रतः प्रकृ
ष्टेन व्रज्यः आसमंतप्रकाशेण व्रत व्रतंचीर्तं व्रतं बोधिचर्याव्रतं चरितं चारित्रं अमिताभायप्रणिधि एम:
91 त्वा लोकानुग्रहेण तेन लोकानुग्रहणार्थं लोकावभासकरो नाम समाधौ व्यवस्थितः तत्र अहमपि त्वामपश्य ४५

मीति अक्षोभ्यस्यअंशात् अमिताभ नीलवर्णा नग्नो भूत्वा अत्रागत्य व्यवस्थितः २ स्वतेजसा अवभास
प्रकाशयन् येये लोकाः दुःखिता अज्ञानांधा दशाकुशलचारिणा नरकेपतिता यत्र २ दुःखिता इति चिंतयन् ध्या
नात् पश्यत् तदा बहवो लोकाः दुःखिता दशाकुशलीनारकी पश्यन् तदा स्वतेजसा अवभासितमात्रेण तेषां नार
कीयानां अज्ञानांधानां अज्ञानांधाना स्वैतन्य अस्मृत् अहो कस्यैव अयं प्रभाव अस्य प्रभावात् अयं श्रीमान्
वक्षपगता इति स्मृतमात्रेण नरकाद्युत्य स्वर्गमवापः सुखावती लोकधातावागत्य अपरिमितायुर्नाम तथा
गतसमीपे व्यवस्थितः ३ पुनः वज्रधातुभुवनात् वज्रसत्त्व वज्रधात्वीश्वरी समं कांबोजीयलामा वनागत्य ... हृदि
भूत्वा तथागत्यावस्थितः लोकानुग्रहेण अमाभासितसमाधिमकरोत्॥ आचार्यः अधुनाहं प्रवक्ष्यामि श्रीएक
92 जटमहारात व्रताचीर्णकथा चैव पंचाभिषेक विधीयते प्रज्ञान्नस्य अपि वेद्य मधं स्वयमानवा संस्कारस्याएवं मध्य

धर्म· भावंपीतोविवर्ज्यस्वर्गंचगच्छेत्कुशलस्यएष हिंसाकायेतथामूलोमनसामनसापिच तस्मात्तांनामवर्ज्जकायआज्ञाय
४८ मोक्षोभवेत् मिथ्यावादस्तायेमामवहिनायवाभवेत् तेनमिथ्यामनेसमावपुनीतोपप्रआसने वदिस्वार्थायवकेतु
पादुम्योपपरैकैः कामक्रोडानृतंघ्रापिसदाकुशलीभविष्यति शिष्योवाच अहंमा यावज्जीवंप्राणातिपातं
अदत्तादानं काममिथ्याचारं मृषावादं मद्यपानं एतान्परिवर्जयामि इत्युपासकधर्मा गुरुरुवाच भोकु
लपुत्र अद्यापि गृहिणामस्माकं एवयावत्प्रव्रज्यालिंगमितिनिश्चयजानीते शिष्य उ० अहमित्थंनाम यावज्जीवंधारया
मि समन्वाहरंतुमांबुद्धादीनि उपाध्यायाचार्यो नयंतुप्रव्रज्यायां ततो गुरुणा स्वेष्टदेवतारूपयेनपञ्चगव्यवा
हलपूजनं सुवर्णाक्षतसमर्पणं पितृव्यसुवर्णस्थालीसमर्पणं ततः सर्वाभरणछेदनादिवाक्यपूर्वकं स्वेष्ट एम:
93 स्थविरेण चूडाछेदनं पितृव्यसंधारितः स्वर्णस्थाल्ये ततः चूडाछेदनानन्तरं क्षौरितस्यअस्थलकमलमंडोप ४८

दिव्यापितं ततः स्नपनोदकं कलशाभिषेचयेत् पञ्चांगलमिति ततः काषायवासमातंछाय पूर्वमनेसं
स्थंकृतांजलिपुटं स्थित्वा पूर्वकंमंडलमर्पयित्वा दशशिक्षा गुरुरु भोकुलपुत्र प्रव्रज्यायां गृहीतं
दशशिक्षापदं ददामि शृणु प्राणातिपाताद्विरतिः अदत्तादानात् अब्रह्मचर्यात् मृषावादात् अकालभोजनं
मद्यपानं महाशय्यादीर्घशयनं वस्त्रोजनगन्धमाल्याधारणं एतानि त्याज्यानि चतुर्दशविरत्यारणं इ
त्युक्तानि च चतुरार्य भावना एतानि दशशिक्षानि भाषयितव्यानि शिष्य उ० अहंनाम यावज्जीवं
स्वेच्छया तानि दशशिक्षाधारयामि ततः प्रार्थयेत् इदंचीवरं संघस्य विधानाय संघपालनाय नगरग्राम
94 गमनाय नगरग्रामगमनाय चीवरं निवसन वस्त्रं देहि मे पिण्डपात्रं भिक्षापात्रं च पुनः चमलाक्षि तस्यपि
दिकाएतानि मे देहि प्रसन्नः अहं धारयामि चीवरशोधनमंत्रवाक्यपूर्वकं ततः इदं से कं चीवरं संघस्यविधानाय

धर्म· द्वितीयं राजकुलगमनाय चीवरं ग्रामनगरनिगमजनपदपरिवर्तनगमनाय अधिति संत्र इत्युक्त्वा आर्यसमर्पये
७ त् स्थविरहस्ततः इदं पात्रं भिक्षार्थं भोजनार्थं चाधिष्ठितं तत् पिंडपात्रसमर्पणं खिक्खिरिकादंड धर्मधातुरयम्
यत्र भार्वभिक्षुणा गमनमधितिसंत्र खिक्खिरिकादंडसमर्पणं ततश्चीवरनिवसनधारणं सुवर्णतिलकधारण
णवाक्यपूर्वकं अथनामकरणं आयुष्मान् अमु० नामाभिक्षुर्भवसीतिवाक्यपूर्वकं ततः पंचसुगंधेन
शिरसि लेपनं ललितवनं तदावर्जलिखितं ततः स्वस्तिवाक्यसहस्त्राक्षरपाठ दधिपात्रपुष्पोपदौकनं कालप्रस्थानः
तोजाक्षतदुर्वासमाधिवलि सर्वदेवस्तुति गुरुपूजा दक्षिणासमर्पणं आशीर्वादक्षमापणं स्वस्तिवाचनतो मं एम:
गलाचरणं यज्ञस्थितद्वीपाकृतिः कलशार्पणं ततः सप्तपद्मचंक्रमणं भूमौ सुवर्णचूर्णलिखित सप्तपद्मोपरि ७
95 पदात्क्रमणं सपादुकेनः कमंडलु दुग्धधारया दुर्वाक्षतसहितया छत्रध्वजपताका चामरव्यजनपुष्पवृष्टि हिकाहितं च

लिवाक्यपुरःसरं शंखध्वनि नानावाद्य मंगलोत्सवं सप्तपद्मपदात्तु चंक्रमणं यथा शाक्यसिंहादीनां जातमात्रे ए
व पंचदिक्षु सप्तपदात्क्रमणं तथैव नगरकुंवादिवंधुजनैः फलफलदक्षिणानिवेदनीया प्रव्रजितायकुलपु
त्राय तेनाप्याशीर्वादेय्या ततोऽस्य चविहारं प्रतिनिग्लंते चैत्यदर्शनार्थं छत्रध्वजपताकादिभिः शंखवाद्यादिभिः
ह्यस्थविरादिवंधुजनानुचरैः सह गमनं ततः प्रत्यागत्य द्वारदेशे भूस्पर्शं गोमयमृत्तिकालेपितेरोपयस्वाल्य स्थवि
राभिर्नीपर्कादिनीराजयित्वा मंगलमालार्थं गृहे प्रवेशयित्वोपरि इष्टरागोद्यपंचामृतक्षीरभोजनं परम प्रव्रजितं कुल
पुत्रं ततः पुरोहितस्थविरादिभिर्वंधुजनैर्भोजनीयं इति प्रथमप्रव्रज्याव्रतं चूडाछेदनं ततः प्रव्रज्यादिना
दारभ्य चतुर्थदिनपर्यंतं चीवरं निवसन वासी खिक्खिरिदंडधृक् पादुकानुचारी प्रत्यहं राजकुलादिकुलेषु शक्यभि
96 तव्यंतु नीवस्य पुत्रकुलेषु भिक्षित्वा प्रत्यागम्य शुद्धाग्रेः एकवारं पंचामृतक्षीरभोजनं इति पिण्डपात्र याचना

धर्म. ततश्च तुर्थदिने चीवरादिभिः कलशादिस्थापनं कृत्वाथ यथाविधि पूर्वोक्तगुरुपादार्घपंचगव्यशोधनं गुरुमंड
५८ लादिकं समाप्य प्रव्रजितं कुलपुत्रं गजधात्वा मंगलवाक्यं कृत्वा इदं प्रत्यागत्य स्थविरोपाध्यायेन त्वजिका स
नेन शिष्य गुरुमंडलादिकं समापयित्वा नीराजनमाशिभिः कर्मसमापयित्वा निष्ठेत तदाशिष्यो गुरुं प्रार्थयेत
अहमेकं विज्ञप्तिं करोमि गुरो मम दुर्लभमिदं व्रतं चीवरं धारितुं न शक्यते चतुर्दिनमेव धारयामि तस्योपायं कृ
पां कुरु गुरु० मया पूर्वं भाषितं कुलपुत्र त्वया न शक्यते इति तस्योपायमहं करोमि न प्राणिहिंसा न
परस्व चौरं तथा परस्त्रीगमनं न कार्यं भाष्यं न मिथ्यावचनं नमद्यं पेयं पंचेयं शीलमाचरेत् इति पूर्वं मया कथितात्यो
पि पदिक्षुतं करोमीति कुलपुत्र शुभं चैत्यस्य नामा कूटागारोपरि सप्तपद्मासनचैत्यमैत्रेय १ वसुंधरादेवी स्थि एम.
97 तकूटागारचैत्य २ पद्मपाणिस्थित कूटागारचैत्य ३ देव १३ त्रितलकूटागाराकृतिचैत्यमृदंगाकार ४ ५८

स्यकूटागारचैत्यदे १८ ५ मंजुश्रीस्थितकूटचैत्यदेव ४ ८ कूटागारचैत्यदेव ८ ७ जलहर्म्योपरिस्थूलवं
वजिनालंकृतचैत्यदेव ८ ८ जलहर्म्योपरि मैत्रेयचैत्यदेव ५ ६ धर्मधातुमंडलाकारचैत्य १ धर्मधातुजिना
लयचैत्य २ मैत्रेयस्थितोपरि धर्मधातु ३ द्विवेदिकोपरि धर्मधातु देव १२ ४ हर्म्याकारचैत्य १ आच्छा
दनमहाकारचैत्य २ धान्यराश्याकृतिचैत्य ३ कूटागारचैत्य अष्टशृंग देव २० प्रतापपुरदेवालय १ सप्तपद्मा
सनपद्माकारचैत्यदेव १२ १ पद्माकारचैत्य धर्मधातु पद्मपाणिस्थ देव ५ २ पद्माकार ३ पद्माकार धर्मधा
तुचैत्य ४ पद्मचैत्य ५ सप्तपद्माक्ष्यासन पद्माकारचैत्य ६ पंचतलकूटागारोपरि घंटाकारचैत्य ध्वजा
जबोधिसत्व १ दुर्गतिपरिशोधनमंडलचैत्य १ सुखावतिभुवनाकारचैत्य २ रत्ननिर्मितप्रासादचैत्य १
98 रत्नचैत्य ताराद्विबोधिसत्वयुत २ प्रासादाकार १ कलशाकार २ ब्रह्मांडाकार ३ घंटाकार तोरणाग्र ३

धर्म. स्वास्तिक नामचैत्य पात्राकार देव १२० कुंभचैत्य ४ १ पात्राकार प्रज्ञापारमितादेव २३ २ चतुर्दिक्प्रासादाकृ
५९ तिचैत्यदेव ५ एकवेदिकोपरि कोष्ठाकारचैत्य अक्षोभ्यमुख्य १ मंदिराकारचैत्यदेवता ५८ प्रासादाकारचै
देव ८ कूपाकार त्रितलवेदिकादेव ४ मंदिराकारचैत्यदेव ४८ मंदिर कूटाकारचैत्य अक्षोभ्य विकसित
कमलाकारचैत्यदे ४ चतुर्वेदिकोपरि पात्राकारचैत्यदेव ४ चतुर्वेदिकोपरि पात्राकारदेव ४ सुंदर
हर्म्याकारचैत्य दे ४ | नमो लोकनाथाय योगेश्वरो महादेवो जगत्पतिः पातकी देवी मानुषी
रूपिणी एकमुखी द्विनेत्रा सुंदरास्या कमलाक्षी स्मितमुखी बिंबोष्ठी कुंडलिनी सुवर्णवर्णा कंबुग्रीवा कं
दमालिनी द्विभुजा दक्षिणेन प्रसारितेन वरदमुद्रां वामेनाकुंचितेनाभयमुद्रां दधाना चतुष्कोणांकितपाणितं एम.
99 ला विचित्रांबरधृतशिरोगा चित्रांबरनीविका पद्मासनस्था अनुचरीत्रयान्वितपार्श्वा गरुडनोणांकि ५९

तकोष्ठागारस्थ १ वैष्णव पूजा एकास्य कुवलयदलनेत्रद्वय धूम्रवर्णा द्विभुजः वामेन हस्तेन दंडोगदां बिभ्रत
दक्षिणप्रसारितेन वरदमुद्रां च अनेक आभरणा दंष्ट्रोत्कटभीषणः दंष्ट्रालु विचित्रांबरः मेरुसदृशकमला
सनः मयूर ध्वजांकित नेत्रो गणांकित कोष्ठागारस्थः २ सामान्यदेवपूजः एकास्यः कुसुमनेत्रद्वयः कपिलव
र्णः अनेकाभरणालंकृतः द्विभुजः दक्षहस्तेन वामेन ध्वजदंडो धनुः शरं दधानः आकुंचितेन दक्षिणपादोपरि पद्मासन
स्थः विचित्रशार्दूलांकित नेत्रो गणकोष्ठागारस्थः ३ विश्वकर्मा एकास्यः कुसुमनेत्रद्वयः श्यामवर्णः अनेक
आभरणः ज्वालामालांकित कूटागारस्थः कर्धा नेत्रांकि चतुर्भुजः दक्ष वामाभ्यां वरदाभयमुद्रे चक्रशंखौ दध
धानः विचित्रपीतांबरः गरुडवाहनः विचित्रशार्दूलेनोणांकित कोष्ठागारे ४ चतुर्महाराजकायिका ऊर्ध्व
100 पंक्तौ प्रथमकोष्ठे एकवक्त्रः द्विनेत्रः कुंकुमवर्णः अनेकाभरणः द्विभुजः दक्षिणेन खड्गपाणिः वामेन ल

धर्म· ५० लितासनः दक्षपार्श्वेवामरधारिणी सीमंतिनी·कुंकुमवर्णाः ऽस्थिताः वामरवीजयंती द्वितीयेकोष्ठे·ब्रह्ममूर्ति
ब्रह्मएकास्यं यक्षं·कुंकुमवर्णं द्विभुजं यज्ञोपवीताभरणंललितासनं पुस्तानस्थदक्षपाणितलंजानुस्थितवामपा
णितलं कुटाकारमुकुटं स्त्रीचैकवामभागे मृणेगर्भीपूर्णां वर्णश्चित्रिणी विवस्त्राऽस्थिताः भूम्याक्रांतपाणि
तलयुगला २ तृतीये एकास्य·यक्षं·कुंकुमवर्णं·द्विभुज·ललितासन·यज्ञोपवीताभरणं·विचित्राधोवर·दक्षिणेन
फलेनजानुंदक्षंस्पृशन्‌·वामेनहृदिकमंडलुंदधत्‌ पार्श्वयोश्चामरधारिणीद्वयं ३ चतुर्थेद्वितीयकोष्ठवत्‌
४ पंचमेवनांतेपर्वताकारपीठस्थितोऽङ्गिराः एकास्य·यक्षः·कुंकुमवर्णः·द्विभुजः दक्षेणदर्पणं वामेनांकु
शंबिभ्रत्‌·यज्ञोपवीताभरणो वृक्षस्याधोतिष्ठवान्‌ ५ अथोपरिकोचत्वारोदिक्पालाः वामावर्तेन प्रथमकोष्ठे·इं एम: ५०
101 द्रःएकास्यःहिमवर्णोयक्षःयज्ञोपवीताभरणःकूटाकारमुकुटःद्विभुजःदक्षिणाद्वक्षजानुस्पर्शितपाणितलःवामेन

हृदिगदाधरःललितासनःपार्श्वयोर्मृदंगताडयमानौसुंदर्यौ शुक्लवर्णौनोपिकाधारिणौ १ तद्दक्षकोष्ठेयमराजःएका
स्यःकालवर्णःकूटाकारमुकुटःयक्षःयज्ञोपवीताभरणःद्विभुजःदक्षजानुदक्षपाणितलःवामहृत्प्रदेशेगदाधरःलति
तासनःपीठोपरिपार्श्वयोर्यमदूतौकालवर्णौ·गदाधरौ·कौपीनगात्रौभयंकरौ·ग्वात्तास्यौ २ तद्दक्षेवरुणनागरा
जःएकास्यःयक्षःकर्पूरवर्णःकूटाकारमुकुटः यज्ञोपवीताभरणः·द्विभुजःदक्षजानुदक्षपाणितल·वामगदाध
रःललितासन·पीठोपरिपार्श्वयोःसर्पफणाछत्रौ·एकास्यौद्विनेत्रौद्विभुजौदक्षेगदाधरौऽस्थापमानौ·कर्बुरव
र्णौनागौ ३ तद्दक्षेकुबेरःपीतवर्णःअन्यत्सर्वपूर्ववत्‌ पार्श्वयोर्गदाधरौ ५ | अथधर्मसंग्रहलिखितमष्ट
एकनामा संजीवःकालसूत्रःसंघातःरौरवमहारौरवतपनप्रतापनअवीचिनरके ८ मतांतरेतः छेदधारणा
102 ·सलीवृक्षतप्तवालुका·अग्निघट·अयोगुडिका·शूलनरक· प्रतनरकेशूलनरके·अग्निज्वालानरके·छेद्य

धर्म· ५१ भेदन·अग्निदाह·ताडन·मारन·असिप्रहार·पशुनरक·लिखितं | अथकेतुगृहःनवकोष्ठलिखितनिलवर्णविन्या
नानि मध्यकोष्ठेएकास्यःश्वेतवर्णोयक्षयज्ञोपवीताभरणः·द्विभुज·दक्षेणांकुचितेनप्रलंबंवामेनांकुचितेनप्रणाभ
मुद्राअंकुगाकीमाएयसर्पछत्रवेष्टितःपारपूरितकेतुग्रहश्रुतिकथितं ६ पूर्वकोष्ठेएकास्य·यक्षःपीतवर्णः
द्विभुजःदक्षेणसफलपाणितलः वामेनांकुचितेनहृत्प्रदेशेप्रवजं·दधानःश्वेततुरगासनः विचित्रांबरः १ आग्ने
यकोष्ठे एकास्ययक्षपीतवर्णःद्विभुजःदक्षसफलपाणितलःवामेनहृदिकलशंधृत्वाछागवाहनः २ दक्षिणकोष्ठेए
कास्य·यक्षनीलवर्णःद्विभुजःदक्षेसफलपाणितलः वामेनांकुचितेनशंखंदधान·विचित्रांबरःमहिषासनः ३ नै
ऋत्यकोष्ठे·एकास्यःयक्ष·श्वेतवर्णःद्विभुजःयज्ञोपवीताभरणः·द्विभुज·दक्षसफलःवामेनांकुचितेन·चामरंश्वेत एम: ५१
103 गजवाहनः ४ पश्चिमे·एकास्य·यक्षकृष्णवर्णः·द्विभुज·दक्षेनांकुचितेनअभयमुद्रांवामेनांकुचितेनपद्माका

रछत्रं विचित्रांबर·काकवाहनः ५ वायव्यकोष्ठे·एकास्य·कृष्णसर्पमुख·कंठादयस्यसर्वांगःश्वेतवर्णःयज्ञोपवीत
द्विभुज·दक्षसफलपाणितल·वामेनांकुचितेन·ग्वात्तमुखप्रदेशेमीनंदधानःविचित्रांबरःतुरगवाहनश्चेतः ६ उ
त्तरे·एकास्य·यक्षः·कर्बुरवर्णः·यज्ञोपवीत·द्विभुज·दक्षसफलपाणितलःवामेनांकुचितेनहृदि·अंकुशंदधान·वि
चित्रांबरःमयूरवाहनः ७ ईशानेएकास्ययक्ष·श्वेतवर्णः·यज्ञोपवीत·द्विभुज·दक्षसफलवामेनांकुचितेनचामरंमहि
षासनः ८ मध्येकेतुग्रहस्यास्य·पूर्वादिक्रमतःसूर्यादिग्रहनवकेषुचिन्मते एकस्मिन्पत्रेचतुष्कोष्ठेषुच
तुर्णांदेवतानांमूर्तयः मूलमुखं·पीतं·यक्ष·पार्श्वमुखंकृष्णंकर्बुरंसर्वांगंपीतंकूटाकारमुकुटं·यज्ञोपवीत·चतु
र्भुजंदक्षेणांकेनहृत्प्रदेशेपरशुंदधतःवामेनअभयमुद्राद्वौवामदक्षौसफलौ·दक्षपादेनहंसमाक्रम्य १ ए
104 कास्य·यक्ष·पीतवर्णः·चतुर्भुजःवाभ्यांहृत्प्रदेशेधनुः·पाशौ·द्वौसफलपाणितलौ·वामपादेनगजशीर्षमाक्र

धर्म. म्यसल्लासनः २ एकास्य अक्ष मण्डलाभरणा पीतवर्ण द्विभुज दक्षेण सल्लेन सल्लपाणि नल्ल वामेन हालिन्ही
५१ खिंगुंडां दधानः ३ एकास्य अक्ष मण्डलाभरणा द्विभुज दक्षेन गदां वामेन चामरं विचित्रांबर दक्षेन सल्लेन पादे
न हालिन्हीर्ष खिंगुंडमाक्रम्य ४ मध्यकोष्ठे एकास्य पीतवर्णा कनकाभरण सर्वमण्डलाभरणा द्विभुज दक्षसर
लपाणितल वामेनाकुंचितेन अग्निज्वालाकारगदां विचित्रांबर सल्लासन अश्ववाहन आदित्य इति १ दक्ष
पार्श्वे चतुर्थकोष्ठे भुचत्वारो मूर्त्तयः अधःकोष्ठे एकास्य श्वेतवर्णा चक्रिकुंडल कंठे रोचकमेखला पंचमु
द्राभरणा द्विभुज दक्षेण सल्लेन कुक्कुट … वामेनाकुंचितेन मालां दधन अर्द्धांगनागपुच्छपादहितः
कुक्कुरवाहन केतुग्रह इति २ तदुपरि कोष्ठे सन्ध्यप्रवे कर्पूरवर्णा द्विभुज मण्डलाभरणा वामेनाकुंचितेन … एम ५२
105 … मीनं दधान दक्षेण सल्लपाणितल सर्पवाहन राहुग्रह इति ३ तदुपरि कोष्ठे एकास्य कर्पूरवर्णा मण्डे

डाभरणा द्विभुज दक्षेण सल्लपाणितल वामेनाकुंचितेन धनुषं दधानः वृषभवाहन बुधग्रह इति ४ तदुपरि द
क्षपार्श्वे द्वितीयकोष्ठे अधःकोष्ठं माध्ये एकास्य अक्ष पालेवर्णा मण्डला द्विभुज दक्षसल्लपाणितल वामे
नाकुंचितेन शक्तिं दधन विचित्रांबर मयूरवाहन अंगारग्रह इति ३ वामपार्श्वे अधःकोष्ठे एकास्य श्याम
वर्णा मण्डला विचित्रांबर द्विभुजा दक्षेणाकुंचितेन माला वामेन सल्लेन वरदमुद्रा काकवाहन शनिग्रह इ
ति १ तदुपरि एकास्य अक्ष हिमवर्णा मण्डला द्विभुज दक्षेणाकुंचितेन अंकुशं वामेन ताडनमुद्रा श्वेतं
गजवाहनः चंद्रग्रह इति २ तदुपरि एकास्य श्वेतवर्णा अक्ष मण्डलाभ द्विभुज दक्षेणाकुंचितेन रक्तकमलक
मलं वामेन ताडनमुद्रा वृषभवाहन शुक्रग्रह इति ३ तदुपरि एकास्य अक्षः पीतवर्णा मण्डला द्विभुज दक्षे
106 णाकुंचितेन सुवर्णघटं वामेन वरदमुद्रा वेतालवाहन वृहस्पति ग्रह इति ४ मध्यकोष्ठ अधोभाग एकास्य श्या

धर्म. मवर्णा अक्ष मकंदष्ट्रिनेत्र दष्ट्राकराल भयंकर अट्टहास विचित्र नक्रकुंडल शिरसि सर्पमय मुकुट … साभ्यांमू
५२ लभुजाभ्यांक्ष बाणधनुषी उपरि दक्षश्चतुर्भिः सर्पफणा उपरि वामे चतुर्भिः अंकुश माला त्रिदलकमलं केत
की कुसुमं मुंडमाली विचित्रांबर उलूकवाहनः … ग्रह इति … १०
अथ … ग्रहध्यानं एकास्य अक्ष रक्तवर्णा मण्डलाभरणा द्विभुज साभ्यां हृदि स्थाभ्यां कमले दधा
न वज्रासनं … वाहनः आदित्यः १ एकास्य अक्ष सितवर्णा मण्डला द्विभुजा साभ्यां हृदि … कमले दधाव
ए वज्रा हंसवाहन चंद्र २ एकास्य अक्ष रक्तवर्णा मण्डला द्विभुज दक्षे वज्रं वामेन मुंड वज्रासन अजवाहन क
जः ३ एकास्य अक्ष सित मण्डलाभ द्विभुज शरधनुषी वज्रासन सिंहवाहन बुध ४ एकास्य अक्ष पीत ए
107 मण्डलाभ द्विभुज दक्षपद्मं वामपुस्तकं वज्रासन गजवाहन वृहस्पति ५ एकास्य अक्ष सितवर्णा मण्ड ५

लाभ द्विभुज त्रिशूलवज्रे वज्रासन अश्ववाहन शुक्र ६ एकास्य अक्ष कृष्णवर्ण मण्डला वर्तुलनेत्र आत्माकं कालभी
षणा द्विभुज खड्गमुंडे ललितासन कर्मवाहन शनि ७ एकास्य अक्ष नीलमात्मा भीम मण्डला चतुर्भुज श
र्यावे … चर्माणि साभ्यां चन्द्रसूर्यौ हृदि … ८ एकास्य अक्ष कर्वुर मण्डलाभरणा द्विभु
ज खड्गमुंड सर्पपुच्छपद केतु ९ अथ मृतचिकित्सितमतं द्वादशग्रहध्यानं प्रथमं मातृनंदग्रहः ए
कास्य अक्ष श्वित मण्डलाभरणा व्याघ्रचर्मांबर द्विभुज दक्ष … मुद्रा वामे ताडनमुद्रा एकवार्षिकं बालं
संत्रासयन् १ सुनंदग्रह एकास्य अक्ष रक्त मण्डला द्विभु वरद ताडनमुद्रे व्याघ्रचर्मांबरः २ द्विवार्षिकं बालं
पूतनग्रह … अक्ष … द्विभुज वरद ताडनमुद्रे त्रिवार्षिकं बालं संत्रासयन् सर्व … ३ मुखमं
108 डिग्रह कालेन स्या रक्तवर्णा अक्ष द्विभु वरद ताडनमुद्रे सर्पपुच्छ चतुर्वार्षिकं बालं ४ विडालास्य अक्ष

धर्म. ५४ क्रागः छिन्न पेयालं सर्पपुच्छ पंचवार्षिकं वालं ५ बिडालग्रहः शकुनिग्रहः पक्षिमुखलक्षण एकछिन्न पे
यालं सर्पपुच्छ षाड्वार्षिकं वालं ६ अश्वुतिकग्रहः एकास्य लक्षण भृभंगयानाकं कालकल्लछिन्न पेयालं
व्याघ्रचर्मावं वार्षिकं वालं ७ जंबूकग्रहः फेरवास्य लक्षण कर्णखर्पोजादि पेयालं अष्टवार्षिकं वालं ८
मातृकग्रहः गर्धास्य लक्षण एकवछिपेयालं नववा० ९ रेवतीग्रहः व्यात्तास्य दंष्ट्राकराल एकवीभत्स वगुण्डा
व्याघ्रचर्म छिन्न पेयालं दिवसदशवार्षिकं १० पिलि ग्रह सिंहास्य व्यात्ता दंष्ट्राकराल एक छिन्नपेयालं
एकादशवार्षिकं ११ स्कंदग्रहः श्वेतसिंहास्य लक्षण एकाग अजादि पेयालं द्वादशवार्षिकं वालं नामस्यन
१२ ततो शान्तिमंगलवलिः ततः पंचदशग्रहः श्रीवत्सवलि ततश्चतुर्दशग्रहवलि ततः कालनागवलि एम:
109 ततो द्वादशग्रहवलि दशग्रह दशक्रोधवलि सामैमंगलवलि ततश्चतुर्दशग्रहवलि सर्वरूपवलि कृत्स्ना ५४

पलीए तेग्रहाणांध्यानवलिविस्तरस्यामलिखितं ॐ नमो रत्नत्रयाय श्रीमत्तिनेपालमंडलेगोपु
च्छाख्यपर्वते विराजमानोस्ति स्वयंभू चैत्यकर्णिकायां श्रीस्वयंभूधर्मधातुवागीश्वरो निरंजन एकरूपप्रमाणा
ज्योतिरूपोमवराजननयं तदाद्यादकः श्रीशांतिकराचार्य विनिर्मितोधान्यराशयः लक्षणाधः पंचबुद्धालय
श्चैत्यराजोमशोभतः लोकोद्धरणेकृत तस्माराग्नेयकोणभागेलंलित पत्तननामा महानगरं वरेयर्थी श्री मह
यावलोकितेश्वरस्य प्रपापिना वोधिसत्वेन प्रतिपालितश्चतुर्वेशानितोल्भिकचातुर्वर्णिक प्रजापरि पूर्णाः मणि
गलमणि कुमार मणिधारा मणिमंडप मणिमंगल भट्टविराजमानः तस्याग्नेयभागे रुद्रदेवनामे वंशप राजेन प्रथ
जितेन यितिर्निमितो रुद्रवर्णनामाय महाविहारो विराजते यत्र निर्मलवोधि मूर्तिका विनिर्मित द्वात्रिंशल्लक्षणालंकृत
110 श्रीशाक्यसिंह बुद्धमूर्त्तिरशोभत यस्य च चतुःशत संख्याकाभिक्षुसंघाविलसंति तस्यविहारस्य पृष्ठभागदक्षिण

धर्म. ५५ दिशिच तुरस्रावरण वेष्टित विशिष्यते आवस्यायं तालिवीतिख्याता यं समिर्देह स्थाभिक्षु गेहे स्थिकल्या तत्सश्रेमहा
निर्मलोपल विनिर्मितो लक्षणालंकृतो हिरण्य पंच छत्र पताक ध्वजाभ्यलंकृत सुधालेपित चैत्यराजोविराजति श्रीमत्स्य
वज्रविहारे येन धर्म पूजाभिधे तभिक्षु वंयेपत्रिजेन शास्त्रविधानतो विधीयमानो भावयालम्बो विस्तरा इतियो तो
यथालवि शाक्यमुनि देवदेवी परिवृतः अपतेचांबुद्धादीनां नामध्यानादि कं लिख्यते तत्र प्रथमतं गर्भस्थितां
देवबुद्धस्य नामादि कनिष्ठ धर्मधातुस्थाने नादि बुद्धो मन्त्र जन्मग्रहस्या परिपूर्णादि तिः १ यस्य नामवैरोचनस्
द्रतिनविद्धोमेण सर्वरोचयतो तितिवैरोचननामा महाबुद्ध इति नाम २ यस्य भुवनं अकनिष्ठार्थ्य सर्व भुवना नामुप
रिस्थं नकनिष्ठं तत्कस्यापि कनिष्ठं नसर्वश्रेष्ठं पूर्वे जन्मादि इतिभुवनं ३ यः एकवक्त्र श्वेतवर्णः छिन्नउश्वी एम:
111 षोधर्मचक्रमुद्राधरः यस्यां मुद्रायां धर्मचक्र संसार समूहा प्रवर्तनहेतु पद्मासनः इतिध्यानं सर्वासामपि पथि ५५

षोचक्ररूपात्मा प्रथमबुद्धत्वात् प्रथमभूतात्मा इत्यात्मा ५ सर्वाकारेपि आनदेष्टत्वात् शान्ताकारः चत्वारो
स्नाकं दुःखादिशून्यं नीरति आकारः ६ युगपदिह नयुगादित्वात् युगस्यापि सदीयकृत्वादितियुगं ७ एतस्मात् मूलं कम
तः कार्पेतो वहुनि ध्यानानि संति इति वैरोचनस्य १ अथाक्षोभ्यस्य आदर्शज्ञानेदर्वय मनः जगदादि वज्रः प्रमस्य
ति: पस्मभुवने अभिरतिनाम पूर्वदिग्भागे १ यस्मिन् अभिसर्वतो अभिमरति वोधिज्ञाने सर्वा इतिभुवन २ यस्य
नाम अक्षोभ्यः कदाचित् क्रुवविक्षर्यते न कंपते इति अक्षोभ्यः इति नाम ३ यएकमुख गगन अक्षोभ्यनीलव
र्णः छिन्नजः भूमिस्पर्शमुद्राधरः स्थानस्थितिकरणार्थं भूमिस्पर्श इति पद्मासनं इतिध्यानं ४ यः सर्वाम्यापि
प्रतीत्य बुद्धत्वादि हीयते जलात्मा जलाधिकारः क्षोभशून्य दाधिकारत्वात् क्षेत्र सैवात्मापि इत्यात्मा ५ सर्वाक
112 रेपित्वां ताकारे अक्षांत स्वभावत्वात् इत्याकारः युगं तु पूर्ववत् ७ अथरत्नसंभवस्य यस्योत्पत्तिरादि बुद्धनः

धर्म. प्रत्यवेक्षणज्ञानेन तथागतसर्वतोभावेन अवेक्षणं अयं चास्तोमयाअनेनापि चायंमस्तु इति अवेक्षणमिति व्युत्पत्तिः १ य
५८ स्य भुवनं पद्मावतीनाम यस्मात् इति पद्मानि यतो पद्मानामुत्पत्तिः या पद्मावती दक्षिणदिग्भागे इति भुवनं २ यस्य नाम
पद्मसंभव इति यस्मात् पद्मानां संभवः पद्मावतीस्थितत्वाच्च इति नाम ३ योऽयं संभवः एकवक्त्रः पीतवर्णः रत्नीयत्वात्
द्विभुजवरदमुद्राधरः सर्वेभ्यो वरं दानार्थं पद्मवज्रासन दक्षिणमुख इति ध्यानं ४ सर्वानपि तेजो प्राणगंधानामनी-
यत्र कृत्वान तदधिकारित्वात् इत्यात्मा ५ सर्वाकारेणि रत्नकारेणपि शान्त पद्माकारः हे तस्मात् सर्वेषां दुःखे शांति एवं चरत्नानि
प्राप्यते इति आकार ६ प्रागं पूर्ववत् तत्प्रागस्यापि [illegible] कृत्वात् सत्प्रागमिति कृता ७ अथामिताभस्य समन्तानामसं-
नेन आदिबुद्धोत्पन्नजादि इति आदिबुद्धात्पुत्पत्ति व्युत्पत्तिः १ सुखावतीनाम भुवनं यत्र सर्वाणि सुखानि यतः सुख एम:
113 प्रवृत्तिः स सुखावती पश्चिमदिशि इति भुवनं २ यस्य बुद्धस्य अमिताभनाम असंख्येयतेजत्वात् यत्र तेजसाञ्जन ५८

न्तिः तस्मादमिताभनाम ३ यस्य च रक्तवर्णैकवक्त्र द्विभुज ध्यानमुद्राधरं एवमनेन प्रकारं समं लोकोद्धरणं क्रियते
इति ध्यानमुद्रा पद्मवज्रासनं इति ध्यानं ४ सोऽपि सर्वाकारेण विशुद्धत्वात् विशेषतश्चतुर्थबुद्धत्वात् चतुर्थ…
कायसाम्या इत्यात्मा ५ अमिताकारेऽपि विशेषतः करुणाकारः यः सर्वेषु करुणां स्थाप्य सर्वान् उद्धरिष्यतीति इत्याकार
६ ६ प्रागं तत्सत्प्रागादि ७ अथामोघसिद्धस्य यं कृत्यानुष्ठानज्ञानेन नाम्ना आदिबुद्धः करुणाधिष्ठानेन व्युत्-
पत्तिः १ यस्य भुवनं अमोघवती संतं यस्मिन् सकलं सफलं यस्मिन् सफला… उत्तरभागे इति भुवनं २ य
स्य नाम अमोघसिद्ध इति यस्मात् सकलानां सफलं कार्यादिकं सफलं तस्मादमोघसिद्धनामा इति नाम ३ सोऽमोघ-
114 सिद्धः एकवक्त्र मरकतवर्णः द्विभुज समयेभ्यो अभयदानार्थं अभयमुद्राधरः यतो भक्तेभ्यो अयं प्राप्नोमि इति अभयमुद्रा प
पद्मवज्रासनं उत्तरे स्थितत्वात् अमोघवतीस्थितत्वात् फणामणि सप्तफण… इति ध्यानं ४ सर्वानपि… कायस्य

धर्म. …चतुर्थबुद्धत्वादि इत्यात्मा ५ आकारेऽपि सर्वेषां तथापि अमोघाकारः यतः सर्वेषां कार्यादिकं सफलमिति अमो
५७ घाकारः इत्याकारः ६ प्रागं तु पूर्ववत् ७ ईशानकोणे लोचनानाम देवी प्रज्ञा तस्या उत्पत्ति… दक्षिणात्वा
द् आदिबुद्धोपायतः समुत्पत्तिः वामाद्वा आदिप्रज्ञातः समुत्पत्तिः व्युत्पत्तिः १ अक्षोभ्यप्रज्ञात्वात् अभिरतिभुवनं
इति भुवनं २ सर्वान् लोचयति दर्शयति सर्वे… इति लोचना इति नाम ३ एकमुखं गगनवर्णा द्विभुजा यस्याः
वरदाभयमुद्रा… कर्णयोः कुण्डले कण्ठे कण्ठी कटौ मेखला हस्तयोः कङ्कणे पादयोर्नूपुरे… माला…
पद्मवज्रासना अथ चैवं लोचनाख्याकारे… धर्म… ईशानकोणे
स्थितत्वात् लोचना इति ध्यानं ४ शान्ताक्षोभ्यमाशांते अक्षोभ्यो जननी इति अथ च तस्याः प्रकाशात् सर्वेषां शांति… एम:
115 …अक्षोभ्य इति आत्मा ५ शान्ताक्षोभ्याकारः अकम्पशान्त इत्याकारः ६ प्रागम् अक्षोभ्यवत् ७ आग्नेयकोणे स्थिता- ५७

मा प्रज्ञा या आदिबुद्धोपायतः समुत्पत्तिः १ रत्नसंभवीत्वात् पद्मावतीभुवनं २ मामकीति नाम केनचिद्
…केनचित् ममता केनचित्… इति मामकीनाम ३ एकमुखी पीतवर्णा…
…पद्मवज्रासनं ध्यानं ४ …
…इत्यात्मा ५ …
६ प्रागं… ७ नैऋत्यकोणे स्थिता या आदिप्रज्ञा या समुत्पत्तिर्वामावाटे दक्षिणावाटे बुद्धोपायात्
इति समुत्पत्तिः १ सुखावतीभुवनं अमिताभीति भुवनं २ पाण्डरवासिनी… इति पाण्डरा…
…पाण्डरा नाम इति नाम ३ एकमुख… द्विभुज… कमल…
116 …कारः कमलवज्रासन इति ध्यानं ४ अमिताभस्यात्मा ५ आकारेऽपि प्रागं च ७ वायव्यकोणे स्थिता या त-

धर्म. ५८ स्मादादेवद्धाद्उत्पन्नः १ भुवनंअमोघवतीनाम २ सर्वाशापरिपूरणनाम ३ एकमुखश्यामवर्णद्विभुजवर
दाभयमुद्राधरम्भरणपद्मवज्रासनं इतिध्यानं ४ अमोघसिद्धस्यात्माकारध्रुवंच ७ अमोघसिद्धस्यदक्षिण
पार्श्वस्थितानांचतुर्णांदेवदेवीनांउत्पत्यादिकं प्रथमंक्षितिगर्भस्य एलसंभवाद्उत्पत्तिः १ एलावतीभुवनं २ क्षितिग
र्भइतिनाम ३ एकमुखकांचनवर्णद्विभुजदक्षिणप्रसारितेनपद्मनालंक्षितिगर्भत्वात् भूमिनाडलंवामेकमलंस्य
प्रवज्रासनंबरणभुषालंकृतं इतिध्यानं ४ शांतात्माभूम्यात्मा ५ क्षित्याकार ६ सत्ययुगं ७ तस्यदक्षपार्श्वेअमि
ताभाद्उत्पन्नः १ सुखावतीभुवनः २ खगर्भनामाबोधिसत्वः ३ एकमुखरक्तवर्णद्विभुजदक्षेणचिन्तामणिंचिहेन
एलकोपरिकांवामेनहस्तेनकिंकिणीजालंविभ्राणः नानाफलाभरणभरणमालंकृतस्यप्रवज्रासन ४ उज्व
117 लात्मा ५ शांताकार ६ सत्ययुगं ७ तस्यदक्षेवज्रपानामदेवी एकमुखकांचनवर्णद्विभुजहार्माञ्जलिआर्कचि एम: ५८

नाक्षयांकल्पवृक्षंवामादर्शयंतीमरणभरणा देवमालालंकृतपद्मवज्रासन १ तस्यादक्षेवज्रवीणादेवीएकमुख
हिरण्यवर्णाद्विभुजावीणांवादयंतीभरणभालंकृतमालालंकृता पद्मवज्रासनः २ अथवामपार्श्वेअक्षयमति
नामाबोधिसत्वअक्षोभ्यात्समुत्पन्नः अभिरतिभुवनं एकमुखनीलवर्णद्विभुजदक्षेणाक्षचिन्तेनावकुंभधा
णावामेनोत्पलेदेशेआकांचितेनकमलंविभ्राणः भरणभालंकृतपद्मवज्रासनअक्षोभ्यात्माअक्षयाकार ध्रुवंच
मं १ तस्यवामेसमंतभद्रनामाबोधिसत्वःवैरोचनाद्उत्पन्नः भुवनमकनिष्ठं एकमुखश्वेतवर्णद्विभुजदक्षेण
प्रसारितेनवरदंवामेनोत्प्रसारितेनसदलकमलोपरिरत्नंविभ्राणः भरणभाभरणाविभूषितपद्मवज्रासनपृ
थिवीवज्रात्माशांताकारसत्ययुगं २ तस्यवामेधूप्यानामदेवीएकमुखहेमवर्णाद्विभुजपुष्पांतेहस्तदेर्शक
118 योजलिपुटःभरणभालंकृतःपद्मवज्रासनः १ तस्यावामेगन्धानामदेवीएकमुखजांबूनदवर्णाद्विभुजदक्षे

धर्म. ५९ णवज्रंवामेनघंटांवादयंतीनास्यकर्वंतीभरणभालंकृतपद्मवज्रासनः २ इत्येतेपूर्वपट्टिकायां अथदक्षिणपट्टि
कायां पद्मसंभवस्यदक्षपार्श्वेसागरमतिनामाबोधिसत्ववैरोचनाद्उत्पत्तिःभुवनकनिष्ठं एकमुखश्वेतवर्णद्विभुजद
क्षेणाकुंचितेनहस्तेसंबवामेनप्रसारितेनजानुदेशेगदाविभ्राणः भरणभालंकृतः पद्मवज्रासन आत्माकारादि
कंवैरोचनवत् इति १ तस्यदक्षेवज्रगर्भोनामबोधिसत्वअक्षोभ्यात्समुत्पन्नःभुवनमभिरतिएकमुखगगनव
र्णाद्विभुजदक्षेणकुंचितेनवीहर्वज्रंवामेनहस्ताकुंचितेनपुस्तकंविभ्राणःभरणभाभूषितः पद्मवज्रासन आत्मा
कारादिकमक्षोभ्यवत् २ तस्यदक्षे शब्दानामदेवीएकमुखवैडूर्यवर्णाद्विभुजहस्ताभ्यांवीणांशब्दयंतीशिरे
सेवांकर्वंतिभरणभालंकारालंकृताकमलवज्रासनः ३ तस्यादक्षेवंशानामदेवीएकमुखतपनीयवर्णाद्विभुजह
119 स्ताकराभ्यांवंशमुखवाद्यनापूरयंतीपूजार्थमावेश्यंतीनानालंकारालंकृताभरणभाउज्वलाकमलवज्रासन ४ एम: ५९

ल्पसंभवस्यवामपार्श्वेपद्मपाणिनामाबोधिसत्वःपद्मसंभवाद्उत्पन्नःएकमुखपीतवर्णाद्विभुजदक्षेणहस्ताकुंचि
तेनपद्मंवामेनोत्प्रसारितेनसनालकमलोपरिआदर्शविंबंविभ्राणः शेषंपद्मसंभववत् तस्यावामेगगनगं
जबोधिसत्वःअक्षोभ्यात्समुत्पन्नःभुवनमभिरतिनाम एकमुखगगनवर्णाद्विभुजदक्षेणाजानुप्रसारितेनवर
दंगगनगंजंचविभ्राणःवामेनोत्प्रसारितेनसनालकमलोपरिपद्मगंजंदधानः भरणभालंकृतःपद्मवज्रासनशे
षमक्षोभ्यवत् तस्यवामेवज्रधूपानामदेवीएकमुखशातकुंभवर्णाद्विभुजदक्षप्रसारितेनसधूपधूमंधूप
कटच्छुकंविभ्राणोवामेनहस्ताकुंचितेनअभयमुद्रादधानाभरणभाभरणोज्वलापद्मवज्रासनधूपंधूपयंती
शिरोभजंती तस्यावामेमाल्यानामदेवीएकमुखचामीकरवर्णाद्विभुजहस्ताभ्यांमालाउपदोकयंतीभरण
120 भालंकृताउत्संतीपद्मवज्रासन पश्चिमपट्टिकायां अमिताभस्यदक्षेपार्श्वेचंद्रप्रभनामाबोधिसत्ववैरोच

धर्म· नाद्भुत्पन्नः भुवनकमनिसं एकमुखश्वेतवर्णः द्विभुजदक्षिणहस्ते देशाआकुंचितेनचक्रं वामेनसनालपद्मोपरि चंक्रमं
६० डलंविभ्राणा वज्रिकंकंडलभूषणायपद्मवज्रासनः आत्मादिकं वैरोचनस्येव १ तस्यदक्षे जालिनीप्रभोनामबोधिस
त्वः अक्षोभ्यादुत्पन्नः भुवनमभिरति एकमुखगगनवर्णः द्विभुज हस्तप्रदेशाकुंचितेन दक्षेणाभिं वामेनो हस्तप्रदेशोप्र
सारितेनः सनालकमलोपरि चंद्रमंडलंविभ्राणः मुकुटकुंडलग्रैवेयकंकंकणादिकेनालंकृतावि भ्राणः पद्मव
ज्रासनः शेषमक्षोभ्यवत् तस्यदक्षे वज्रालोनामदेवी एकमुखजानरूपवर्णा द्विभुजहाभ्यां भुजाभ्यांपद्मपूर्णघ
टं बिभ्रती अलंकाराभरणोज्वला पद्मवज्रासना तस्यादक्षे मृदंगानामदेवीएकवदनामहारजनवर्णा द्विभुज·
हाभ्यां क्रीडास्थितमृदंगंवादयंती पूजायांहर्षयती अलंकाराभरणोज्वला हसती शिरः कंपयंती पद्मवज्रासन· एम·
121 ·अमितामस्यवामपार्श्वे महास्थामप्राप्तोनामबोधिसत्व अमिताभादुत्पन्नः सुखावतीभुवनं एकमुखकोकनद ६०

वर्णा द्विभुजदक्षाकुंचितेनदक्षेनखड्गंवामेनसनालकमलंविभ्राणः अलंकाराद्दिनः पद्मवज्रासनशेषमभिताभस्ये
व तस्यवामे लोकेश्वरनामाबोधिसत्वः अमिताभादुत्पन्नः सुखावतीभुवनं एकमुखबंधूकवर्णा द्विभुज आजा
नुप्रसारितेनदक्षेणावरदं वामेनसनालकमलंदधानः अलंकाराभरणभूषितः कमलवज्रासनः २ तस्यवामे दीपा
नामदेवी एकास्याकार्त्तस्वरवर्णा द्विभुजा दक्षेणावीरेणकुंचितेनप्रदीपमालंविभ्राणादीपधूपनिवेद्य वामेनहस्ता
कुंचितेनाभयं ददतीस्वज्रूषणभूषिता पद्मवज्रासन तस्यावामे गीतानामदेवी एकमुखजाम्बूनदवर्णा द्विकरद
ण्डा विपंचीं वादयंतीमधुरस्वरेणगानं कुर्वतीहसंतीभगंतीअलंकाराभरणाः पद्मकलिशासना उत्तरपश्चिमको
यां अमोघसिद्धस्यदक्षेपार्श्वे सर्वशोकतमोनिर्घातनमतिनामाबोधिसत्व वज्रसत्वादुत्पन्नः सेन्द्रमंडलभुवनं एकमु
122 ख नीलवर्णा द्विभुज दक्षेणाविहः प्रदेशो आकुंचितेनवज्रं हस्तप्रदेशाकुंचितेनवामेनमपूर्णघट· क्षार्थं विभ्राणः वज्रि

धर्म· डकुंडलादि एनमालोज्वलाकमलोपरि हृदि स्यासनाशेषं वज्रसत्वस्येव १ तस्यदक्षे सर्वनीवरणविष्कंभीनामबोधि
६१ सत्वः अमोघसिद्धसमुत्पन्नः अमोघवतीभुवनं एकाननश्यामवर्णा द्विभुजहस्तप्रदेशाकुंचितेनदक्षेणागदांसंद
धानः प्रसारितेनवामेनदंडोपरि विश्ववज्रंदधानः अलंकाराभरणालंकृतकमलकलिशासनः शेषममोघसिद्ध
स्येव २ तस्यदक्षे वज्रस्पर्शानामदेवीएकानना अष्टापदवर्णा द्विदोभ्यांहाभ्यांमर्दलंवादयंतीभजंतीअलंकारा व
हंती कमलोपरिवज्रासनवसंतीहसंतीपञ्चजंती १ तस्यादक्षे सत्वानामदेवी एकवपना वीनवर्णा द्वि·
भुजाभ्यां वीणांहस्ताभ्यांवादयंतीहसंतीभजंतीअलंकारावहंती शिरः कंपयंतीकमलकुलिशासनवसंती अ
123 मोघसिद्धस्यवामपार्श्वे प्रतिभानकूटनामाबोधिसत्व अमोघसिद्धादुत्पन्नः अमोघवतीभुवनं एकवदनश्यामवर्णा एम·
द्विभुजहस्तप्रदेशाकुंचितेनदक्षेणाभयंदत्वावामो हस्तप्रदेशाकुंचितेन वामेनसनालकमलोपरिरत्नमालिकमाविभ्रा ६१

णः वज्रिकुंडलकंठिकेयूरकमेखलानूपुरभूषणमणिमयमालिकमुंदरदेहे विदद्कुलिशासनमासीनः शेषममो
घसिद्धस्येव तस्यवामे अमितप्रभोनामबोधिसत्वः अमिताभादुत्पन्नः सुखावतीभुवनंएकमुखशोणव
र्णा द्विभुजदक्षेणाकुंचितेन मुकुटकमलं वामेनसनालकमलोपरि पूर्णकलशंदधानः अलंकारालंकृतःक
मलकुलिशासनः अमोघसिद्धस्येवशेषं तस्यवामे गंधानामदेवीएकाननाकनकवर्णा द्विभुजाहाभ्यांह
स्ताभ्यां पंचपल्लवसुगंधामृतजलाक्षतादिगजलपूर्णशंखंधृत्वा ददंतीनानाभरणानिवहंती हसंतीकमल
कुलिशासनःवसंती तस्यावामे नृत्यानामदेवी एकवपनाकेवर्णा द्विभुजा दक्षेणशिरः प्रदेशोआकुं
चितेनकुलिशंधृत्वा आनाभ्याकुंचितेनवामेनघंटांवादयित्वानृत्यंती पद्मोपरि कुलिशासनः ४० षोडशा
124 नां तादेवीनां समस्तयज्ञआर्यताभ्याः प्रकाशात् सर्वासांभुवनंभूषितामिधं आत्मानोस्वस्वनामग्रहो

धर्म. ६२ युगसमं इति पुराणान्तरब्रह्मामाहात्म्ये पूजाकांडे तु स्वयं स्वयमेव स्वस्वबीजाक्षरतः समुत्पन्ना भुवनं सुमेरुमंडलं
षोडशोपचारविधिपूरणार्थं पूजायामिति वक्तुविस्तरं मिरस्तं नमो मंजुनाथाय ज्ञानेषु धीर्वर्णानं नाम
संगीतिधिकोद्धृतानि अमृतकर्णिकानाम सद्धर्मो धर्मपद्मभास्वान् इति सत्त्वानां सम्यगुपदेशसंभवत्वात् धर्मत्
श्च एवं मारूप्य-सुत्वस्वलक्षणधारणान्मसद्धर्मः उक्तं च धर्मस्कंधसहस्राणां चतुरशीतिसंख्यया सर्वाश्रयं वि
नामाताक्षरं कथितं मया एकाले भवेन्नानावकाशे तु पितामतः विंदुलत्रभवेद्योगसंयोगः पद्मजोद्भव एकारं
पद्मामित्युक्तं वकारो वज्रमेव च विंदुलत्रभवेद्वीजं मत्तु स्वतं जगन्मयं एकारे भवेत् प्रज्ञा वकारः सुरताधिपः विन्दुश्चा
नादतत्त्वं तज्ज्ञानामपराणीव यो विजानाति तत्त्वतो धर्मोदयाक्षरद्वयं समवेत् सर्वसत्त्वानां धर्मचक्रप्रवर्तकः एम:
125 अन्यच्च एकारं गगनालोको धर्मधातुः प्रकीर्तितः वंकारः सुगतस्सूक्ष्मः एकारे तं न्यवस्थितः एतद्स्येव धामो यस्म ६२

गर्वमोदयेषु सिंहासने स्थितो वज्री उक्तं तंत्रान्तरे मया वंवज्री वज्रसत्त्वश्च वज्रभैरव ईश्वरः हेरुकः कालचक्रश्च आ
दिबुद्धादि नामभिः अन्यच्च एवंकार इति तं जिनं जिनसम्भवः शेष धर्मरूपं सोऽप्यर्णापद
एडबेल इति धर्मो धर्मधातुः स्वाधिष्ठानं जन्मनेनवारणमतइति धर्मरूप सहजात्तानलोकरूपत्वात् भास्वान् भास
नशील. विंतरनिरभासभावनया धूमादि दशानिमित्त द्विविंवे नात्तानतमोहत्तानां लोकानामालोकंकरोतीति
लोकालोककरः पर: उक्तं एव प्रभास्वरं संक्रान्त सप्तमहासुख रश्मि रूप: तस्याग्रालोको करूपत्वात् धर्मराजस
मानं दुःखत्रयेन ईश्वरस्त्रि लोकस्वामी नित्यं वाधिचित्तरूपत्वात् अनेश्वर्यान त्रैलोक्यैकरूपमार्ग इति त्रै
लोक्यं कायवचनं चित्तरूपत्व दर्भिलोमहत्सुखकाय: स एव कुमारो धर्मधातु रूपेण विकाराणां वासएवांगसर्वोप
126 पत्तिहेतुर्यस्यासः त्रैलोक्यैकरूपमार्ग इति दिव्यमद्यसमभूतं सुख रूपस्त्वर्थः पूर्वोक्तमुद्राप्रकर्षगतत्वात्सर्व

धर्म. ६३ सिद्धि स्थत्वाविस्थविरद्वत्वम्भंतं महापजसमाधि क्रमेण द्वात्रमयत्वात् हृदा ज्ञानप्रबोधेन तु योनी प्रभास्वरल
यज्ञानविंवमयत्वेन सर्वतंतूनामुत्पादत्वात् सुजानां तंतूनांपति:प्रजापति: शुक्लप्रतिपदादिपंचदशकलानिकांतषो
डशकलाकृत्स्न प्रतिपदादिपंचदशकलानिकांतषोडशकलाद्वयैकलक्षणरूपत्वात् द्वात्रिंशत्स्वरूपं तत्क्रिमक्षणा
नितानिधरीति द्वात्रिंशद्लक्षणधरः संवृति विवृति क्रमेण षोडशानंदद्वयधारणाभ्यानया सर्वधर्मैकात्मत्वेन सर्व
जनाभिलाषणीयत्वात् कांतास्वाधिष्ठानरूपाभोक्तव्ये चनकरूपत्वात् त्रैलोक्येन कायवचचित्तत्वेन सुंदरी उक्तं च
द्वात्रिंशल्लक्षणी शांविनाते न तेसो व्यं स्यात्सुखंहित्वाउवेन्नत: शुक्लकाद्भवन्नगवान्तस्यत्वंकामिनीसदा न
तत्स्वरूपैकबुद्धानां श्रावकाणां अगोचरं गोचरं वृद्ध पुत्राणां वज्रपद्मोद्भवं पदमिति पुन:श्लोक पंचबुद्धात्मकसर्व एम:
127 जगात्मपत्रपुक चित्तरूपनाद्योदिश एतद्रूपमल महासुखनामानत्यतिएकमनेकपेन गगनाभोगसंभोगद् ६३

त्यादि गगनंकमलकुलिशसंयोगनवरकोशदेशं तस्याभोगो विस्तार:तत्रसम्यग्भोगो: इत्यसुखरूपत्नंपामसतथा
इगगनाभोगसंभोग कायवाक्चित्तप्रहाणात्मकमहावज्रधरज्ञानस्याकरत्वात्सर्वतूज्ञानसागर अविद्याऽसंसार
वासनोसेवाय को शोजगदुत्पत्ति हेतुत्वात्तस्य संभवेनामह सुखैकतापादक कायवाक्चित्तरूपापिद्ज्ञानं स एव
पंजरनिर्गमनहेतुत्वात् नदारयतीति भवपंजरदारण: शमिताशेषसक्लेश इति शमितानिरावरणात्रानीताअ
शेषा सवासनासंक्लेशा अविद्यादि:अन्यच्च योगाचारमिसंबोधिविलक्षणपर्यन्तं एकपादकल्पाकांत्यादिति
इतिसिद्धि प्रदर्शीतिपर्यन्तं इदानीमन्वद्धत्यादि इति पंचतथागतज्ञानस्तुतिगाथा पंच शुभम्
अथ बुद्धाद्युक्तग्रंथानां विषयसूचनपूर्वकं सन्नावचनात् प्रारम्भ लिख्यते तत्त्वावहस्यमाणग्रंथानां स्वरूपज्ञा
128 नायतन्नामपूर्वकं लक्षणमुच्यते सूत्रं १ गेयम् २ व्याकरणम् ३ गाथा ४ उदानम् ५ निदानम् ६ इत्युक्तकम् ७

धर्म. ६४ जातकम् ८ वैपुल्यम् ९ अद्भुतधर्म १० अवदानम् ११ उपदेशः १२ एतानि बुद्धशास्त्रग्रंथनामानि   सूत्रग्रंथः सू-
त्रम् १ सामवेदगीतगीतगोविंदादिस्थानासपन्नोग्रंथविशेषोगेयम् २ आशीर्वादप्रतिपादकवाक्यघटितग्रंथस्त्राधुनप्र-
तिमादकग्रंथविशेषोव्याकरणम् ३ अनेककथाघटितोग्रंथविशेषोगाथा ४ विज्ञप्तिपूर्वकभिन्नकर्तृकोनस्वा-
नमस्तांतप्रतिपादकग्रंथोप्युदानं ५ आदिकारणप्रतिपादकग्रंथविशेषोनिदानम् ६ रीतिशब्दघटितव्याख्या-
नप्रतिपादकोग्रंथइत्युक्तम् ७ जन्मांतरीयकथाप्रतिपादकग्रंथविशेषोजातकम् ८ धर्मार्थकामानांबाहुल्येन
प्रतिपादकोग्रंथविशेषोवैपुल्यम् ९ आश्चर्यप्रतिपादकवाक्यघटितग्रंथविशेषोऽद्भुतधर्मः १० कर्मफलप्रद-
र्शकवाक्यघटितग्रंथविशेषोऽवदानम् ११ गुरुकर्तृकशिष्यसंप्रदानकसंवादितानमुपदेशः १२   प्रथमखंड   एम:
129 रक्षाभगवतीमहायानसूत्रंशास्त्रंप्रथमंशाक्यसिंहजोवर्णानंबोधिसत्वेनप्रज्ञापारमिताअनुष्ठेयाइत्युपदेशः अ   ६४

विद्यादिव्यसनः अविद्यादिनिरोधवर्णानं भव्यतावर्णानंवक्ताशाक्यसिंहः श्रोतारः सुभूत्यादयः गद्यमयं ज्ञानप्रतिपादकम्
वेदस्थानीयं   द्वितीयखंडवत् तृतीयखंडोप्येवमेव चतुर्थोप्येवमेव सर्वाकारज्ञतावर्णानंविशेषः ४ पंचविंशति
साहस्रिकाप्येवमेव ५ प्रथमखंडः पूर्ववत् विशेषोनेपालीयलिप्य ६ तृतीयखंडएवमेवकिंविशेषनात्पत्र अ
ष्टसाहस्रिकाख्यामहायानंप्रज्ञापारमितार्थप्रदर्शकंवेदभाष्यस्थानीयंवक्ताहरिभद्रपादः गद्यपद्यमयंनेपाल
लिप्या शाक्यसिंहोपदिष्टपूर्वंज्ञानविज्ञानमयं १८ गंडव्यूहव्याकरणशास्त्रं आशीर्वादप्रतिपादकवाक्यघटितंबो
धिप्राप्त्यसंकेतव्याकरणं स्मृतिस्थानीयंगद्यमयंबोधिप्राप्तिवर्णानंवक्ताशाक्यसिंहश्रोतासुधनकुमारः १७ समाधि
130 राजव्याकरणंशास्त्रंसमाधिध्यानवर्णानं स्मृतिस्थानीयंगद्यमयंबोधिप्राप्तिवर्णानंवक्ताशाक्यसिंहश्रोतासुधनं
कुमारे वक्ताशाक्यसिंहश्रोताआनंदःगद्यमयंस्मृतिस्थानीयंदशभूमिज्ञानप्रतिपादकम् १९ लंकावताराव्याक

धर्म. ६५ रणंबोधिप्राप्तिबोधिसत्वनियमवर्णानंगद्यमयंवक्ताशाक्यसिंहश्रोतारावणादयः महामतिश्च स्मृतीस्थानीयम् मांस
त्यागनोज्ञानप्रतिपादकम् २० सद्धर्मपुंडरीकव्याकरणं महाशीलादिवर्णानंगद्यपद्यमयंवक्ताशाक्यसिंहश्रोताआनं
दादयः स्मृतिस्थानीयंसद्धर्मतः सज्ञानप्रतिपादकम् २१ ललितविस्तरव्याकरणंशाक्यसिंहस्यजन्मादिबोधिज्ञानप्रा
प्तिकथावर्णानंवक्ताशाक्यसिंहः श्रोतामैत्रेयादिः गद्यपद्यगाथामयं २२ सुप्तसप्तानंडलंव्याकरणंमहर्गृहसंग-
पूजाकर्मादिवर्णानंवक्ताशाक्यसिंहश्रोतारोवज्रपाण्यादयो गद्यपद्यमयआगमज्ञानप्रतिपादकं २३ सुवर्णप्रभा-
व्याकरणंभगवन्नागवर्णानंलक्ष्मीदेव्यादिवर्णानंवक्ताशाक्यसिंहश्रोतालिच्छविकुमारःगद्यपद्यमयंकथाप्रतिपाद-
131 कम् २४ स्वयंभूपुराणं बृहत्स्वयंभूधर्मधातुवर्णानंनेपालमहात्म्यंवक्ताशाक्यसिंहः श्रोतानंदःपद्यमयंअद्भुत   एम:
धर्मेतिच कथाप्रतिपादकम् २५ स्वयंभूपुराणंस्वल्पपुराणंपूर्ववत् गद्यपद्यमयंअद्भुतधर्मकथाप्रतिपाद   ६५

कं २६ कारंडव्यूहपुराणंपंचमलक्षणं लोकेश्वरवर्णानंवक्ताशाक्यसिंहश्रोताआनंदःगद्यमयंअद्भुतधर्मकथापरिधा
रकम् २७ कारंडव्यूहएवमेव २८ गुणकारंडव्यूहपुराणं अध्यायस्थानेप्रकरणंप्रकरणपदार्थेनएकंतन्त्रधिकम्
सांगतदर्णलोकेश्वरवर्णानंवक्ताशाक्यसिंहश्रोताआनंदःपद्यमयंअद्भुतधर्मम् २९ महावस्तुअवदानंअवदानंकर्म-
वृतंकर्मफलप्रदर्शकवाक्यघटितोग्रंथोवदानंशिवमार्गकर्मविपाकादिवन्दीपंकरादिशाक्यसिंहवर्णानंवक्ताशा
क्यसिंहश्रोताआनंदादिगद्यमयंकथाप्रतिपादकम् ३० अशोकावदानंअवदानमित्येवमुपगुप्तादिवर्णानंवक्ता
उपगुप्तश्रोताअशोकःपद्यमयंकथाप्रतिपादकम् ३१ भद्रकल्पावदानंबोधिप्राप्त्यनंतरंशाक्यसिंहवर्णानंवक्ता
उपगुप्तश्रोताशोकपद्यमयंकल्याणपूर्वकत्वात् भद्रकल्पंकथाप्रतिपादकम् ३२ जातकमाला जातकेजन्मांत
132 रीयकथाप्रतिपादकवाक्यघटितोग्रंथोजातकंशिवमार्गेभृगुसंहितादिवत् शाक्यसिंहपूर्वजन्मांतरीयदानकथा

धर्म· वर्णनंच वक्ता शाक्यसिंह श्रोता आनंद· पद्य गद्यमयं कथाप्रतिपादकम्· पश्चात् उपगुप्ताशोकसंवादः ३३ मणि
६६ चूडावदानं शाक्यसिंहेन जन्मकथावर्णनं वक्ता शाक्यसिंह श्रोता आनंद गद्यमयं कथाप्रतिपादकम् ३४ श्रा
विंशत्यावदानं अवदानं चैत्यसेवावर्णनं वक्ता शाक्यसिंह श्रोता आनंदादि गद्यपद्यमयं कथाप्रतिपादकम्
३५ नंदीमुखसुघोषअवदानं· वसुंधराव्रतवर्णनं सूर्योदयराजकर्मवृत्तं वक्ता शाक्यसिंह श्रोता आनंद ग
द्यमयं कथाप्रतिपादकम् ३६ बोधिचर्यावतारकाव्यं दानपारमितादि बोधिचर्यावर्णनं वक्ता मैत्रेयनाथ
श्रोता सुधनकुमार पद्यमयं शिवमार्गसाधककाव्यादिवत्· बोधिचर्याज्ञानप्रतिपादकम् ३७ कारण्डव्यू
हं अवदानं अपरिमितगुणसमुद्रेण गुणैर्युक्त गर्भतथागतवर्णनं वक्ता शाक्यसिंह श्रोता मैत्रेयादि गद्यमयं एमः
133 अवलोकितेश्वरनामवर्णनम् कथाप्रतिपादकम् ३८ छंदोमृतलताकाव्य शाक्यसिंह वर्णनं वक्ता अमृतभि ६६

क्षु पद्यगद्यमयछन्दशास्त्रकथाप्रतिपादकम् ३९ लोकेश्वरशतकं पद्मपाणिवर्णनं शिवमार्गस्वर्गशतकवत् व
क्ता वज्रदत्तकविभिक्षुः पद्यमयं वर्णनाप्रतिपादकम् ४० स्रग्धरास्तोत्रकाव्यं आर्यतारा स्तुति वक्ता सर्वज्ञ
मित्रपाद भिक्षु पद्यमयं कथाप्रतिपादकम् ४१ अपरिमितधारणीमंत्रबीजादिसहितस्तोत्रवर्णनं धारणीनाम
स· अस्यां धारण्यां अपरिमितगुणस्तथागतस्य वर्णनं वक्ता शाक्यसिंह श्रोता आनंद गद्यमयं गुणप्रतिपादकम्
४२ नामसंगीतिसमेतधारणीसंग्रहतंत्रं सर्ववैरोचन महामंजुश्री वर्णनं वक्ता शाक्यसिंह श्रोता वज्रपाणिः पद्य
मयं सर्वदेववर्णनं वाह्याभ्यंतरवर्णि स्वस्वनामतो धारणीनामज्ञानप्रतिपादकम् ४३ पंचरक्षा धारणी मंत्रं प्रतिसर
दिपंचदेवीनां मंत्रधारणी मन्त्रस्य कथावर्णनं वक्ता शाक्यसिंह श्रोता नंद गद्यमयं कथाप्रतिपादकम् ४४ पंच
134 रक्षा एवमेव· पुनरपि उल्लकसंग्रहः शिवमार्गे परक्षावत्· पंचरक्षा अन्यप्रतिसरादि पंचदेवी कर्तृ कर्मक

धर्म· रक्षावर्णनं ४५ प्रत्यंगिरातंत्रं धारणी· प्रत्यंगिरादेवीवर्णनं वक्ता शाक्यसिंह श्रोता आनंद गद्यमय सर्वभयनिवा
६७ रण· सर्वविघ्नच्छेदन प्रतिपादकम् ४६ तारा शतनामधारणी पद्मपाणि वक्ता आर्यतारा वर्णनं पद्यमयं धारणीमंत्र· पा
नि शतनाम ४७ सुगतावदानं अवदानं संघभोजनादि वर्णनं कर्मवृत्तं वक्ता वसुबंधुनामा बोधिसत्व श्रोता अव्य
केतुराजकुमार पद्यमयं कथाप्रतिपादकम् ४८ सुखावतीव्यूह व्याकरणं अमिताभतथागत अवलसुखावती
लोकधातुवर्णनं वक्ता शाक्यसिंह श्रोता आनंदादयः गद्यमयं ज्ञानप्रतिपादकम् ४९ सप्तवारधारणीतंत्र धा
रणी· वसुंधरादेवी वज्रविदारिणीदेवी गणपतिहृदयादेवी उष्णीषविजयादेवी पर्णशवरीदेवी मारीचीदेवी ग्र
हमातृकादेवी· सप्तानां देवीनां धारणी संग्रहत्वात्· सप्तवारधारणी दिव्यदेवीवर्णनं वक्ता शा· श्रो· आनंदादयः मंग एमः
135 ल प्रतिपादकम् ५० क्रियासंग्रहतंत्रं· पूजादिक्रियावर्णनं वक्ता शाक्य० श्रो वज्रपाणयादयः गद्यमयं· शिवमा ६७

र्गीय मंत्रमहोदध्यादिवत् मंडलादिज्ञानप्रतिपादकम् ५१ क्रियासंग्रह· एवमेव ५२ सुवंतप्रक्रि
याव्याकरणं प्रक्रियादिकशब्दादिसाधनकरण व्याकरणं वक्ता· दुर्गसिंह गद्यमयं· प्रक्रियादिशब्दप्रतिपादक
म् ५३ प्रयोगमुखं व्याकरणं एवमेव ५४ वृद्धचाणक्यनीतिशास्त्र नीतिप्रतिपादकम् वक्ता चाणक्य नामा ऋषि
पद्यमयं· वृद्धवर्णनं· प्रणम्य शिरसा विष्णुमिति विष्णुमार्गीयं प्रणम्य शिरसा बुद्धमिति बौद्धमार्गीयं ५५ सुमाग
धावदानं· अवदानं भिक्षु लोकवर्णनं· सुमागधा वणिक्कन्या वर्णनंच वक्ता शाक्य श्रोता आनंद गद्यमयं कथाप्र
तिपादकम् ५६ चैत्यपुंगव अवदानं चैत्यभजन वर्णनं वक्ता शा· श्रो· सुचेतनभिक्षु गद्यमयं कथाप्रतिपादकम्
५७ कठिनावदानं अवदान· पिण्डपात्रदानवर्णनं वक्ता शा· श्रो काश्यपभिक्षु· गद्यमयं दानकथाप्रतिपादकम्
136 ५८ पिंडपात्रावदानं पिंडपात्रदानादि वर्णनं· वक्ता शाक्य· श्रो काश्यपभिक्षु गद्यमयं दानकथाप्रतिपादकम्

धर्म· ६८ ५९ ध्वजाग्रकेयूरीधारणी गणपतिहृदयाधारणी नं ध्वजाग्रकेयूरीदेवीवर्णनं वक्ता शा॰ श्रोता इन्द्र गद्यम-
यं तंत्र धारणी गणपतिहृदया वक्ता शा॰ श्रोता आनंद गद्य पद्य मयं अपनिवारण प्रतिपादकम् ६० ग्रहमातृका तंत्र
धारणी ग्रहमातृका देवी वर्णनं ग्रहस्यापनिवारण प्रतिपादक वक्ता शाक्यसिंह श्रोता आनंद गद्य मयं आयुर्वर्द्धन
म् ६१ नागपूजापद्धति नागपूजा वर्णनं साधनमालानिःसृतैर्विविधैश्चिता गद्य पद्य मयं कश्चित्कर्मः शिवमार्ग
प्रतोक्तानिःसृत व्रतपद्धतिवत् साधनमाला वक्ता शाक्यसिंह वर्षापण प्रतिपादकम् ६२ महाकालतंत्र महा
कालकर्तादि वर्णनं वक्ता वज्रसत्त्व शाक्यसिंह श्री देवी गद्य पद्य मयं भैरवादि ... प्रतिपादकम् ६३
अभिधानोत्तरतंत्र रहस्य पूजादि क्रिया वर्णनं वक्ता वज्रसत्त्व शाक्यसिंह गद्य पद्य मयं वज्रदेवतयोर्भेदः अन्य एम: ६८
137 सर्वं शिवमार्गवत् श्रोता वज्रपाणि: ६४ हिमवत्खंडपुराणं स्कंदपुराणोक्तं हिमालय नेपाल वर्णनं चतुः

पतिलिंग वर्णनं पशुपति माहात्म्यं वक्ता स्कंद श्रोता ऽगस्त्यादय: पद्य मयं कथा प्रतिपादकम् ६५ पूजापद्धति शिवमा
र्गीयादेवीवर्णनं अनेक नं मारिणि ... विविधैश्चितेयं नेपालभक्त पत्नी येन भूपतिं ... ६६ महाकालस्तुति
महाकाल वर्णनं वक्ता नागार्जुन पाद पद्य मयं संगर्भित ... ६७ विनेयसूत्रं महायान सूत्रं सूत्रं च बीजस्थानं
वक्ता आचार्य चंद्रकीर्ति पाद गद्य पद्य मयं शिवमार्गीय आसन... पूर्ववक्ता शाक्यसिंह: ... उपदेश ... प्रति
पादकम् ६८ अवदानकल्पलता अवदान शाक्यसिंह पूर्वजन्म कथा वर्णनं वक्ता क्षेमेन्द्र भिक्षु पद्य मयं काव्य
मत शाक्यसिंह ... क्षेमेन्द्र विरचितेयं कथा प्रतिपादकम् ६९ गीतपुस्तक तांत्रिकं तंत्रं रहस्य गीतं ... वर्णनं
अनेक कर्तृक संग्रह गीत पुस्तकं गद्य मयं भाष्य आचार्या इति एगल ... ध्यान प्रतिपादकम् ७० स्तोत्रसंग्रह
138 संग्रहं चित्र ... कर्णं वक्ता ... सिद्धादय: केवल नाना पद्य मयं अनेक कवि कृत स्तोत्र कर्तृक संग्रह ७१ द्विमाव

धर्म· ६९ दानं शाक्यसिंह पूर्वजन्माद्यनेक कथा वर्णनं वक्ता शाक्यसिंह: श्रोता आनंद ... गद्य पद्य मयं कथान प्र
तिपादकम् ७२ लपशिक्षाशास्त्रं काश्यप ... श्री ... पोर्ध्वे च बालदेवी गणराजादय: सिद्धपादा ...
नि तेषां ध्याननामादिकं एको वीणा एजन नामा एकवाव: पिंगल वर्णो ... विभूति विलेपित सर्वांग: मांस ...
... सिद्धनेपिकां ... पिको पीडित वामकर्णयो: कुण्डल ... श्रीवायां कंठाभरणं ... वाल ... कृत ...
... कर्मे विचित्र ... सोपान ... विचित्र ... द्विभुज: दक्षिणे वी
णां वादयन् वामेन वीणादंड धारयमाण: ... पर्वतासने ... पर्वता कारेण ... नाग ...
139 ... एको ... नामा सिद्ध: ... पादेन ... तिष्ठन् २ एकश्च ... नामा एम· ६९
सिद्धपाद एकानन भस्मविलेपित सर्वांग विभूति वर्ण ... महाश्मश्रु ... पिंगल केश ... एक: सिद्ध

... विचित्र ... नानालंकार ... द्विभुज: ... सोपानकाभ्यां
पादाभ्यां वामे ... ऐन्ध ... तेज: पुंज परिवृत: तदध: एक: ... सिद्ध: ...
एभ्यां दंड माधाय प्रमाणी ... पादाभ्यां ... तिष्ठन २ एकोधस ... नामा सिद्धपाद एकान
न ... श्मश्रु ... मुकुट ... कुण्डल ... वेष्टित: ... नाना ... कृत ...
... एक ज्वालामालो ज्वलित शिर: ... द्विभुज: दक्षिणे ... वामेन ...
प्रदेशे न ... पर्वत ... पर्वताकार ... तेज: पुंज परिवृतांग: तदधोदक्षिणा
गे एको नाग ... आकार: फणा ... एक ... कर्णाभ्यां ध्यान: २ एक
140 ... नामा सिद्धपाद: एक ... वाम ... सिद्ध ... वस्त्रावृत: ...

धर्म· ७० एसिकव चयर्त्नं विचित्रवस्त्रपरिहृतांग। द्विभुजः मठरप्रदेशे आकुंचितेन दक्षेणाचेममघ एकं विभ्राणः वामेन सर्प
पुच्छं दधान सर्वतन्त्रोपरि दक्षवलितासन सोपानकः। विभूतिविलेपितांग तदधोवाम भागे पर्वतधारक एकोम
कःसिद्धः २ अस्माकं नेपालीयानां यो ध्यानां मतेएकमेव अथच केषांचित् कुत्रचित् किंचिद्भेदोऽभिव्यमेव
पंचकांबोजदेशीयैर्लामाभिधाने बौद्धैर्निर्मितिवार्गानेषां मतेकोभेद स्तूपस्थितिधो वर्षश्रावणोक्त स्मश्र
कृणो श्रीसाहेवा तस्याये वेदसूतः शाक्यशासनः १ तस्मिन् रत्नकोष्ठागारे उत्तरपश्चिमकायां भित्तौ अधिष्ठितानि बुद्ध
बिंबानि विलसंति षोडशापीएमितानि तत्र प्रथमं अक्षोभ्य नामाध्यानि बुद्धः एकास्यः गगनवर्णः द्वात्रिंशल्लक्ष
णालंकृतसर्वांगः। विचित्रचीवर निवसननिवासितः द्विभुजः दक्षेण भूमिस्पर्शनमुद्रा वामेनाकुंचितेन सपिंडपा एम: ७०
141 त्रधारणो ज्ञानपाणितलं विभ्राणः कमलोपरि वज्रासनः १ तद्वामे रत्नसंभव एकास्यः कनकवर्णः द्वात्रिंशल्ल

क्षणसुरूपांगः विचित्रचीवरनिवसननिवासितः द्विकरः दक्षेण वरदमुद्रां वामेनाकुंचितेन नाभिप्रदेशे ज्ञानपाणित
लं दधानः पद्मोपरि कलिशासनः २ तद्वामे अमिताभः एकास्यः द्वात्रिंशल्लक्षणलंकृतांगः द्विभुजः दक्षवामाभ्यां
सपिंडपात्रध्यानमुद्राङ्कित विचित्रचीवरः पद्मोपरि कुलिशासनः ३ तद्वामे अमोघसिद्धबुद्धः एकास्य द्वात्रिंशल्
लक्षणधरः द्विभुजः दक्षेण हृत्प्रदेशे नाकुंचितेनाभयमुद्रां वामेन नाभिप्रदेशे ज्ञानपाणितलं विभ्राणः पद्मोपरि
कुलिशासन. ४ तद्वामे वैरोचननामा बुद्धः एकास्य द्वात्रिंशल्लक्षणधरः द्विभुजः द्वाभ्यां वामधर्मचक्रमुद्रां विभ्राणः
विचित्रचीवरपलंकृतसर्वांगः ५ तदूर्ध्वपंक्तौ प्रथम दक्षे वैरोचननामा बुद्धः तद्वामे अक्षोभ्य बुद्धः तद्वामे रत्नसंभवः तद्वा
मे अमिताभः तद्वामे अमोघसिद्धः तद्वामे वैरोचनः एतेषां ध्यानं प्राग्वत् ११ अधोभागे प्रथमदक्षे वैरोचननामा बु
142 द्धः सर्वं पूर्ववत् परं च धर्मचक्रमुद्रा स्थाने अभयमुद्रां विभ्राणः तद्ध्यानन्वात्मुद्रा भेदः १ तद्वामे अक्षोभ्य बु

धर्म· ७१ द्धः तद्वामे रत्न... स्थापितं २ तद्वामे रत्नसंभव बुद्धः तद्वामे अमोघसिद्धबुद्धः तद्वामे अमोघसिद्ध बुद्धः ७ तदधो
धोपंक्तौ द्वात्रिंशत्सूचीएमितानि दीपमालापात्राणि घृतवर्त्तिकासहितानि प्रज्वलितानि विलसंति सुगंधजलभृतानि
जलपात्राणि पायसनिर्मितानि शिखराकाराणि नैवेद्यपात्राणि पुष्पधूपदीपपात्राणि तत्र दीपपात्राणि मध्यभागे
डिंडिमवाद्यं दर्पणाकारं विचित्रावर्तुलावलिशोभितं नाडसहितं वाद्यार्थं समुपस्थापितमस्ति अधोभागे पार्श्वे सोम
पीठकं पूजाभंगवती कलश द्वयं प्रत्यहं पाठार्थं समधिष्ठापितं एकस्यां पंक्तौ चतुर्दशसंख्याका बुद्धाः शोभिरे तत्र
प्रथमं अमोघसिद्धनामा बुद्धः एकाननः तद्वामे अमिताभः तद्वामे रत्नसंभवः तद्वामे सर्ववज्र तद्वामे शाक्यसिंह नाम बुद्धः २२ एम ७१
एकास्यः कांचनवर्णः द्वात्रिंशल्लक्षणः द्विभुजः दक्षेण जानुप्रसारितेन वरदमुद्रा माल्य कुसुमं च दधान वामेनाकुं
143 चितेनोत्सारपाणितलं दधान विचित्रचीवरनिवासनेवासी पद्मोपरि कुलिशासनः ५ तद्वामे कमलजनामा बु

द्धः एकास्य कमलवर्णः द्वात्रिंशल्लक्षणधरः द्विभुजः दक्षेण हृत्प्रदेशाकुंचितेन कमलं वामेन नाभिप्रदेशे ज्ञानपाणितलं
विभ्राणः विचित्रचीवरनिवसनः पद्मोपरि वज्रासनः ६ तद्वामे दंतजनामा बुद्धः एकास्य श्वेतवर्णः द्वात्रिंशल्लक्षणधर
द्विभुजः दक्षेण हृत्प्रदेशाकुंचितेन दंतिदंतं विभ्राणः वामेनाकुंचितेन पात्रधारणमुद्रां दधान पद्मोपरि वज्रासनः ७ त
द्वामे मणिध्वजनामा बुद्धः एकास्य मणिवर्णः द्वात्रिंशल्लक्षणधरः द्विभुजः दक्षेण जानुप्रसारितेन मणिरत्नं दधान वा
मेन पात्रधारणो ज्ञानपाणितलं विभ्राणः पद्मोपरि वज्रासनः ८ २५ तद्वामे ज्ञानकेतुध्वजनामा बुद्धः एकास्य द्विभुजः द
क्षेण महोत्पलं वामे ज्ञानपाणितलं विभ्राणः पद्मोपरि वज्रासनः ९ २६ तद्वामे कनकध्वजनामा बुद्धः एका
स्यः कनकवर्णः द्वात्रिंशल्लक्षणालंकृतगात्र द्विभुजः दक्षेण जानुप्रसारितेन केतुकुसुमं विभ्रत् वामेन पात्रधारणो
144 ज्ञानपाणिं दधत् विचित्रचीवरनिवसनः पद्मोपरि कुलिशासनः १० २७ तद्वामे रत्नध्वजनामा बुद्धः एकास्यः कांच

धर्मः २२ नवर्णो द्विभुजः दक्षिणनासिकाप्रदेशाकुंचितेन तर्जन्या विराजितेन वामेन पात्रोद्धृतोत्तानपाणितलं दधानः द्वात्रिंशल्लक्ष
क्षणो विचित्रचीवरावृतः पद्मोपरि कृतपर्यङ्कासनः ११ २८ तद्वामे अपरिमितायुर्ध्यानप्रसनामा बुद्धः एकास्यः कुंकुमवर्णो
द्विभुजः अपरिमितप्र .... ३० तद्वामे मेघजिद्ग्रनामा बुद्धः एकमुखः कांचनवर्णो द्वात्रिंशल्लक्षणधरः विचित्र
चीवरावृतः द्विभुजः दक्षिणानप्रसारितेन लीलेनकीफलं समादधानः वामेनाकुंचितेन पात्रधारणोत्तानपाणितलं दधानः पद्मो
परि वज्रासनः १२ ३० तद्वामे पद्मगंधेश्वरराजनामा बुद्धः कमलवर्णः द्विभुजः दक्षिणहस्तप्रदेशाकुंचितेन पद्मं वामेन पा
त्रधारणोत्तानपाणितलं बिभ्राणः पद्मोपरि वज्रासनः १४ ३१ एते सर्वे ममनमानतौ वैरोचन एव वज्रासनस्त्व एव प्रति जि
नः कार्यतो नामभेदः बहुभ्यासत्वात् कांबोजीयेर्ज्ञाताः पूर्वपश्चिमयोः एतादृशं गवाक्षस्वर्णविचित्रप्रकारोपर एमः २२
145 ति घंटाजितपताकादिनं तदुपरि सप्तबुद्धादिबिंबानि विलसंति तत्र प्रथमतः श्रीशाक्यसिंहबिंबं कांबोजदेशीयभाषया

कमुंधाश्रीति काचपासदेवश्रीति तस्याध्यानं भेदमस्ति एकमुखः कनकवर्णो रक्तवर्णोपि द्विभुजः दक्षिणाजानुप्रसारि
तेन भूमिस्पर्शनमुद्रां दधत् वामेन हस्तप्रदेशाकुंचितेन बोधिप्राप्यसंबुद्धोस्मि अकनिष्ठभुवनं प्राप्य पिप्यामि जगत्
उद्धरिष्यामीति ऊर्ध्वमुद्रां दधानः सस्नात्रकांकिनपाणिपादतलादिद्वात्रिंशल्लक्षणाशीत्यनुव्यञ्जनालंकृतस
र्वांगः विचित्रचीवरनिवसननिवासितः कमलोपरि कृतकिंचित्पर्यङ्कासनः १ तदुपासकाः चतुर्दश संख्याकाः भिक्षवो वंश्याः
यवदेशीयभाषया तस्मिन् तत्र प्रथम एको भिक्षुः चीवरनिवसनपरिवृतसर्वांगः मंचोपरि उत्कुटुकासनः दक्षिणकरेण
सितचामरदंडं दधत् वामेन धूपमात्रमादधानो धूपायमानः जगत्प्रसमयन् नमो बुद्धाय नमो धर्माय नमः संघा
येति पठन् त्रिरत्नमभजत् धूपिकोयं २ एकः पिंडपात्रमुपढौकयन् मुंडी चीवरनिवसनं परिवृतांगः वज्रास
146 नस्थित्रिरत्नमभजत् ध्यानलीनः ३ एको भिक्षुः मुंडी चीवरनिवसनधारी उत्तरासंगी मंचोपरि उत्कुटुकासनः वामेन

धर्मः २३ करेण सितचामरदंडमादधत् दक्षिणेन पुष्पोपढौकनपूजनमुद्रां हस्तप्रदेशे धारयन् रत्नत्रयमभजत त्रिमंडलपरिशुद्धः
४ एको भिक्षुः कुंचितेन उत्तरासंगी चीवरनिवसनपरिवृतः दक्षिणहस्तप्रदेशाकुंचितेन ध्यानमुद्रां यत्कापूजनमुद्रां द
धानः वामेन ध्यानमुद्रां दधानः पीठोपरि वज्रासनः रत्नत्रयमपूजयत् ध्यानलीनः ५ एको भिक्षुः कुंचितकेशः उत्त
रासंगी रत्नत्रयपूजनार्थं तेन कलशमागतं हस्ताभ्यां कराभ्यां संमार्जयन् सर्वांगचीवरनिवसनो रत्नत्रयमसेवत ६ भिक्षुरेकोकुं
चितकेशः चीवरावृतसर्वांगः उपढौकनार्थं दलमयमुकुटं धारयन् रत्नत्रयमपूजयत् समाधीलीनः ७ भिक्षुरेको
मुंडी चीवरावृतसर्वांगः पीठोपरि कृतकमलासनः वामेन नीजनार्थं सितचामरमादधानो दक्षिणेन पूजनमुद्रां बिभ्रत् र
147 त्नत्रयं पूजयन् ध्यानलीनोव्यतिष्ठत ८ भिक्षुरेको मुंडी चीवराच्छादितसर्वांगः करद्वयेन तालद्वयमादधानः ध्यान एमः २३
लीनो रत्नत्रयमभजत ९ भिक्षुरेको मुंडी उत्तरासंगी चीवरनिवसनपरिवृतांगः पीठोपरि समाश्रितः शाक्यसिंहाय

निवेदनार्थं पायसपूरितपिंडपात्रं हस्ताभ्यां पाणिभ्यां दधानो ध्यानलीनो रत्नत्रयमभजत १० एको भिक्षुः मुंडी उ
त्तरासंगमुद्वहन् चीवरनिवसनपरिवृतसर्वांगः वामेन दंडपात्रमादधानो दक्षिणेन प्रज्ञापालकं समादधानः पठन् ध्यानली
नो व्यतिष्ठत ११ एको भिक्षुः मुंडी तर्शिरस्कः उत्तरासंगी विचित्रचीवरनिवसननिवासितः पीठोपरि कृतकमलासनः
हस्ताभ्यां प्रसारिताभ्यां दोर्भ्यां शाक्यसिंहायोपढौकनार्थं त्रिमणिसंयुक्तं पंचस्थानसंबंधितमणिमालां बिभ्राणः १२
एको भिक्षुः कुंचितकेशः उत्तरासंगी विचित्रचीवरनिवसननिवासितांगः चैत्यभट्टारकसंशोभितो ऊर्ध्वं अपरांचिकवरी दंडं
भूमौ भूमौ संनिधाय हस्ताभ्यां कराभ्यां पायसपरिपूर्णपिंडपात्रमाधाय नासिकाग्रदेशे पीठोपरि वज्रासन दक्षिणाव
र्धनिमीलितनयनः रत्नत्रयमतः सततं जानुद्वयेण कामो ध्यानलीनो व्यशोभत १३ भिक्षुरेको मुंडी तर्शिरस्कः सोत्त
148 रासंगः विचित्रचीवरनिवसननिवासितः पीठोपरि कृतकमलासनः दक्षिणाकरेण प्रज्ञापालकं वामेन करेणाभयमुद्र...

धर्म. ७४ याछ्याद्यन-अपरिमितायां-धारणींपठमानः जगदुद्धरणेध्यानलीनोव्यतिष्ठत: १४ भिक्षुरेकोकुंचितकेश-विचित्रची
वरनिवसननिवासितः पीठोपरिस्थोर्द्धपादः वामाधःपादतलः दक्षिणजानुप्रसारितेनजलपात्रंसंदधानः वामेनछत्रदे
शेचैत्यभट्टारकोर्द्धसंशोभमानंविकिविरिपिंडमादधानोफलत्रयवुस्मरत्ध्यानलीनोव्यतिष्ठतजगदुद्धरणाकाम: पृ
थिविमंडलेउत्तरस्यांदिशिहिमालयेनामनगाधिराजोस्ति; तत्पार्श्वेकांबोजनामादेशोवर्तते मंजुश्रीबोधिसत्वोधिष्ठितः
तत्रवहवोविहाराः शुशुभिरे आमयागुवागुति घीसिङ्गा-ल्त्ववचितसुवर्णनिर्मितगवाक्षतोरणादिपीठशोभिनातत्रविहारं
प्रतिवुद्धावतारलामानृरितिविख्यातःसिद्धःपंचाभिज्ञावाप्तशतसहस्रतिष्ठतलक्षकोटिपरिमितभिक्षुसंघपरिवृतः ते
शिष्याभिक्षवोरात्रिंदिवसविश्रम्य-पाठकानापकाःपूजकाध्यानचीनाः समाधिलीनाःपौरश्चरणका उपासकानियमा एम: ७४
149 चारणविहरंति-तत्रतत्रसर्वश्रीविहारेसुवर्णादिधातुनिर्मिताःबोधिमूर्तिकानिर्मितास्वर्णरंगादिविलेपितवुद्धविवादिश

तसहस्राणिवुद्धतत्वपरिमिताः संति-सौवर्णादिधर्मधातुमंडलानिसंडलानिपरिमितानिप्रतिष्ठापितानिसंति-धात्वा
कारचैत्यादिचैत्यभट्टारकानांसुवर्णमयानांधातुगर्भितानांपरिमितानिविंबानिजगदर्थानि कांबोजप्रदेशालाद
देशोवुद्धधर्मसंग्रमयः तत्रतत्रनानामालामा नृसांमध्येकोपिकोपिएकोलामानृश्रीस्वयंभूदर्शनार्थंनेपालमा
गत्यतेनतेन-निर्मितानिनानानिविंबानिस्थितेरणिलसंति श्रीस्वयंभूधर्मधातुवागीश्वरचैत्यभट्टारकप्रतिपालि
तनेपालमंडलानगरकांम्रमंडपललितपत्तनभक्तपुराभिधमहानगरवहुःपंचाशत्देशग्रामनिगमजनपदप
रिवृतेषुःवहवोवुद्धविंवचैत्यविंबधर्मधातुमंडल-महाकालहारितीरत्नसंहादिविंबप्रतिविहाराःसंति-तत्रसर्वत्रवि
हारेषुप्रतिवर्षंश्रावणशुक्लाष्टमीमारभ्यकृष्णचतुर्दशीपर्यंतंमध्यंतरस्थापितांबुद्धबोधिसत्वादिविंबानि-विहा
150 रागारायांस्थापनीयानिपूजनीयानि-तत्रीत्यादानमानिअथअथकामयया-वर्हिर्वोपरितिघीसिङ्गा-श्रुथचसुवर्ण

धर्म. ७५ लिखितानिरंगलिखितानिप्रतिमापटानिकथांतप्रतिमापटानिच-इतितत्रांपोरतिघीसिङ्गा-तान्यपिस्थापनीयानिप्रका
शनीयानि-यानिदृष्ट्वापापक्षयवुत्पत्तिर्द्धिःदृश्यंते: तत्रप्रथमंलक्षितपत्तनेविहारसंज्ञासंस्थितानांतत्रप्रथमंविहा
रद्वात्रिंशत्परिमिताविहाराःसंतितत्रप्रथमंमाणिक्यगलादाग्नेयेकोणभागेशिवदेवधर्मसंस्कारितः हृदवर्णानाम
हाविहारेयत्रश्रीशाक्यसिंहोमहावुद्धोधर्मधातु-चैत्योधर्मधातुमंडलंविहरति-योविहारःशंकरक्रमेणकांक्षेनपालव
सेरतृडदेवनाम्नावेश्यवर्येणभिक्षुभूतेननिर्मितःतस्मिन्प्रतिष्ठितमनिवर्हिर्देवतानांवर्हिशोरितिविख्यातानिविंबानिप्रति
मापटानिचतत्रप्रथमवुद्धाधिष्ठितकोष्ठागारस्यवहिर्भागेदक्षिणपार्श्वेसुवर्णनिर्मितानिचैत्यार्थनापवसुंधरदीनांविंबा
निपंचभित्तिविमानादिशोभिनार्याशालायांएकंचैत्यविंबंवस्त्राणांतदग्रेकालचक्रतंत्रफलकंचपूनिचित्रविचित्र एम: ७५
151 वासांसिचतत्रैवनेपालमाहात्म्यकथालिखितप्रतिमापटस्थापितानि वामपार्श्वेश्रीशाक्यसिंहविंवःसौवर्ण

ज्वलितविलदरणोद्भूतसर्वार्थसिद्धकथांतर्लिखितप्रतिमापटस्थापितोस्ति १ तदग्रेवेदिकाशाखावृयेदक्षि
दीपंकरवुद्धविंबोमहातत्रिहस्तपरिमितोस्वर्णनिर्मितः हृदवेभिक्षविंबंसौवर्णःआर्यतारविंवव्रयंस्वर्णभिक्षु
विंवस्यंलोकेश्वरविंबत्रयंकानकंताम्राधिनिर्मितानि-सुवर्णविलेपनानिपिंडपात्राणितद्धस्तयोरीनिदश ११ वा
मेतामाभिक्षुरेकोकाष्ठमूर्तिकानिर्मितआयया-कपोला-तिअतिसितवर्णानिसुन्दरोस्मितवदनःचीनप्रदेशाग
तीतः तत्पृष्ठोपरिःमहोच्चस्वर्णसिंहासनोपरिसौवर्णामार्यतारविंबंस्वर्णवुद्धविंबानांचतुर्थ्यं-स्वर्णत्रिरत्नविं
वंस्वर्णहारवाहल्लविंबंसूक्ष्मतरस्वर्णार्यतारविंवं-त्रयंवहूनिवासांसिनिचोलप्रभृत्युपकरणानि १२ अपर
मितनाविहारेउक्तवर्हिणिविख्यातेदीपंकरणादीनामार्य्यताराणांतकानांविंबानिताम्रनिर्मितानिसुवर्णविलेपितानिरा
152 स्मिनिर्मितानिचसप्ततिपरिमितानिविलसंतितंत्राख्यानाख्यैतिहासकथांतर्लिखितप्रतिमापटःयत्रविहारेसेचे

धर्म· ७८ यविंवोमसत्-चक्रममाद्यतोविहरति ७० धर्मचक्रमंडपेप्रथमंअष्टदलकमलंमध्यकर्णिकायांधर्मचक्रसंज्ञमीश्व
कमलेकंकमवर्णा· चतुर्भुजःहाभ्यांहृत्प्रदेशेधर्मचक्रमुद्राधरःहाभ्यांदक्षवामाभ्यांजपमालापद्मकेधरपुण्डरीकाए
लंकृत· कमलोपरिकृतिग्रासनसमाहितर्लोकेयोहृदयं· तदेहि· अष्टदलानिचिन्हरुहितानिभूम्यानिदलानेप्रव· तदेहिर्य
तैचहृदयंवर्जन्तोरेकेपो एवंतदे अष्टवज्राणि· तदेहिश्चतुर्दलैतेषुअक्षोभ्यदलेसंभवामितामाबोधायाकादितःतदेहि
श्चतुष्कोरेवोधायोएवंतदेपूर्वादिचतुर्दिक्षुयोऽष्टौबोधिसत्वाःत्वास्याद्योवा· सर्वेन्त्यंतोधिष्ठिता· तदेहिचतुष्कोर
योहृदयंतदेहिश्चतुरगेरेवा· तयोएवंतदेचतुर्ष्वत्वारिंशान्यानितदेहिरेवोहृदयंचतुर्लाकारंतस्योरेवायांपूर्वादिक्ष
तार्दिक्षुअष्टकूलशानिअमृतसुगंधपूरितपात्रसहितानिचतुःकोणेषुस्तिनपंचकलंपताकसहितंचतुर्दाएपीरे एम: ७८
153 तोरणानिसंकीर्णकिरणीजालानिधूपदंतसमन्याद्यानगोवेकमलहृदयालंकृतानितदेहिवर्जलाकोरेवोहृदयंतदंत

रेखातमस्त्वमितंरेखामात्रंरेखावलिःतदेहिःपद्मावलीवज्रावली·ज्वालावली·परिवृत्तमिति तत्रसाधकपद्मवयं

ॐनमःपद्मपाणये सर्वाकारसर्वरूपप्रथनपृथुसर्वदासर्वनाथ· सर्वेषांसर्वथायोगिनयविधिमहामर्वपुर्वे
र्थसिद्धिसर्वैःसातीतगर्वैगुरुमहिमगणेःवर्जनसर्वगर्वोन· सर्वा· सर्वप्रदोषसफल्पनुरुची· सर्वाविमोक्षिमहो:
अतःपरंप्रपद्मपाणिमंत्रोयंषडक्षरीनामातदुक्तंमाहात्म्यंच· प्रणवंपूर्वमुच्चार्यमणिपद्मंततःपरं पद्मेततोमम
कारबीजंषडक्षरीमंत्रः १ बीजंएलत्रयीयंतदन्तमणिपद्मंसाप्नमीयंचपर्न्अक्षोभ्यीयंचबीजंजिनप्रकृतितनोर्म
न्त्रएवषडर्णः यन्माहात्म्यंजिनौघैःसकलगुणगणैःशक्यतेनाधिगंतुंयल्लब्ध्वाप्राप्यतेतत्परमसुकृतिभिर्दुर्लभंबो
154 धिसत्वं १ प्रणवमितिप्रणवंओंकारंपूर्वप्रथमंउच्चार्यपठित्वाततःपरंमणिपद्मंमणिइतिततःपद्मेइतिततोमम
कारबीजंकृमित्यक्षरंषडक्षरीमंत्रः पद्मेयंपद्मपाणिमंत्रः ॐमणिपद्मेहुं मतांतरंचबीजंएलत्रयीयमिति·

धर्म· ७९ एलत्रयीयंबीजं· एतत्रयस्येदंउक्तधर्मसंघात्मकं अउम्इतिॐइतिप्रसिद्धंतदन्त·तदन्तंतरंमणिपद्मेचपुनःसाप्न
मीयंपद्मंसप्तम्यांविभक्तौदंसाप्नमीयंपद्मंसप्तम्याविभक्तौदंसाप्नमीयंपद्मंतदेवपद्मेतपद्मेइतिप्रसिद्धंपदं·चपुनःअक्षो
भ्यायंबीजंअक्षोभ्यस्येदंबीजंहुमितिप्रसिद्धं जिनप्रकृतितनोर्मन्त्रएव षडर्णाइति जिनप्रकृतिउपायप्रज्ञात्मकस्या
तनुःशरीरंयस्यतस्यअथवाजिनप्रकृत्योउपायप्रज्ञयोःतनुःशरीरंयस्मात्·तस्याहृदयस्यपद्मपाणेः इत्यनेन· बुद्धधर्म
संघानामभेदएवसूचितः अथच· चर्यागीतिपादविरचितायांसंज्ञायामपि गतव्याधिग्रहडाकिन्यःशांतिंयांतिसदा
योगिन्य सन्नितनस्यपूर्णयमहतःप्रीतोयस्मात्त्वंजिनभूतः इतिवचनात् पद्मपाणिबोधिसत्वोपिजिनभूतःअतो
जिनकृत्यउपायकृत्यंप्रज्ञाकृत्यंसंघकृत्यंचसर्वंसकरोतीत्यर्थः अथचकारण्डव्यूहेश्रीशाक्यसिंहेविष्कंभि एम: ७९
155 नबोधिसत्वंप्रत्याहपतः·पद्मपाणिर्विश्वरूपोमणिर्यथा·यस्यगगनाकारशरीररोमविवरेभ्यश्चैधातुकानिबिल

संति·यत्रदेवदेत्यमनुष्याः भूतप्रेततिर्यग्योनिवसंतिस्थावरजंगमाश्चएकैकस्मिंरोमविवरेअसंख्येया·पर्वता·
वृक्षाःसमुद्राःनगरग्रामादेशाः· कृपयापरिचितोनेकेतपस्यंति·एतादृशस्यपद्मपाणेर्मन्त्रोयंषडक्षरीनाम्नाय
माहात्म्यंजिनौघैःसकलगुणगणैःशक्यतेनाधिगंतुमितियन्माहात्म्यमिति·यस्यषडक्षरीमंत्रस्यमाहात्म्य
हिमसमूहःजिनौघैःसकलगुणगणैःबुद्धादिभिःसकलदेवगणैःशक्यतेनाधिगंतुं· इतिमाहात्म्यपारंगंतुंनशक्यते
सर्वेषांभूमिसमाहृत्यापत्रसंख्यांगंगादीनांजलबिंदुसंख्याःसर्वजंतूनांरोमसंख्यांवृष्टिधारासंख्यासर्वमपरि
गणसंख्यांशक्यते तदुषडक्षरीविद्यायाः·यल्लब्ध्वाप्राप्यतेतत्यत्षडक्षरीमंत्रंजप्त्वाततप्राप्यतेपरमसुकृतिभि
र्दुर्लभंबोधिसत्वमिति यत्परमसुकृतिभिःमहापुण्यात्माभिरपिप्राप्तुंदुर्लभंततादृशंबोधिसत्वंनामबोधिज्ञान
156 मपिप्राप्यतेबोधिज्ञानात्प्रयेअशोतरशतधर्मालोकमुखायाबोधिचर्यापूरणीया·तज्जपादेवतादृशंबोधिज्ञानमप

धर्म. पतेहृ इति शाक्यसिंहेनाशृप्तं मंत्रमाहात्म्यमित्यलंविस्तरेण॰ अधिष्ठितेन मंडलं न दर्शनीयं अदृष्टमंडलेनतं
७८ त्रं न श्रवणीयमिति ॥ एतस्यां पञ्जिकायां ऊर्द्ध्वपंक्तिमध्ये यो बुद्धः सर्वैरोचननामा तस्य ध्यानं साधनमालायां पूर्
नाकांडे स्वभावशुद्धाः सर्वधर्माः स्वभावशुद्धोहं श्रव्यमानं तत्स्वस्वबीजाक्षरसमुद्भूतानिलानलजलावनीमंडलो
परि स्वबीजाक्षरसमुत्पन्नं सुमेरुमंडलं स्वबीजाक्षरपरिणत कूटागारं तन्मध्ये विश्वकमलकर्णिकास्थितसिं
हासनोपरि धर्मचक्रं तदुपरि कमलं कर्णिकायां वज्रासनाधिष्ठितं वैरोचनं सम्यक्संबुद्धं एकमुखं हिमरजतवर्णा
द्धेनस्पर्नं प्रदक्षिणावर्तकुंचितकेशं द्वात्रिंशल्लक्षणाशीत्यनुव्यंजनालंकृतं सोष्णीषं द्विभुजं धर्मचक्रमुद्राध
रं हृत्प्रदेशे विचित्रचीवरनिवसनं रोमविवरेस्फुरत्किरणोज्ज्वलं भगवंतं विभावयेत् १ तस्य दक्षभागे अक्षो एम: ७८
157 भ्यनामा बुद्धः तस्य ध्यानं च स्वस्वबीजाक्षरसमुद्भूतानिलानलजलावनीमंडलोपरि स्वबीजाक्षरसमुत्पन्नसुमेरुमं

डलं स्वबीजाक्षरपरिणतकूटागारं तन्मध्ये विश्वकमलकर्णिकास्थितगजराजोपरि कमलं तदुपरि कमलकर्णि
कायां वज्रासनाधिष्ठितं अक्षोभ्यं सम्यक्संबुद्धं एकवदनं सजलजलदवर्णाध्यानाद्धेनस्पर्नं सोष्णीषं प्रदक्षिणाव
र्तकुंचितकेशं द्वात्रिंशल्लक्षणाशीत्यनुव्यंजनालंकृतं द्विभुजं भूमिस्पर्शमुद्राधरं विचित्रचीवरपरिधानं निवस
नं रोमविवरेस्फुरत्किरणोज्ज्वलं भगवंतं विभावयेत् २ तस्य दक्षपार्श्वे रत्नसंभवनामा बुद्धः पूर्ववत् हयराजोप
रि रत्नं तदुपरि कमलकर्णिकायां वज्रासनाधिष्ठितं रत्नसंभवनामा बुद्धः तस्य ध्यानं स्वस्वबीजाक्षर० एकवदनं
कांचनवर्णाध्यानाद्धेनस्पर्नं प्रदक्षिणावर्तकुंचितकेशं सोष्णीषं द्वात्रिंशल्ल० द्विभुजं वरद० विचित्रचीवरनिवसनं रो
मविवरे स्फुरत्कि० भगवंतं विभावयेत् ३ . . . . वामभागे अमिताभनामा बुद्धः तस्य ध्या
158 नं स्वस्वबीजाक्षरोद्भूतानाग्निजलक्ष्मामयः तदूर्द्ध्वं कांचनगिरिः तन्मध्ये पद्ममंदिरं तत्र नीलकमलासनं तत्र पद्मं चप

धर्म. ७९ पद्मकर्णिका तस्यां वज्रासनासीनं अमिताभं तथागतं एकवक्त्रं द्विनयनं सहस्राहृणभास्वरं प्रदक्षिणाकुंचकेशं सोष्णीषं चीवर
वृतं द्वात्रिंशल्लक्षणाशीत्यनुव्यंजनालंकृतोज्ज्वलं रोमविलोमनानंताभाविकाशितदिग्भुवनम् ४ तद्वामे अमोघसिद्धि
नामा बुद्धः ध्यानं बीजोद्भूतसमीरणानलकपयःक्ष्मामंडलं सपद्मं तं सुमेरोर्मध्ये रत्नकूटनिलयं तन्मध्यतां गारुडपर्यंकं विर
लसद्विश्वकलिशंकोशे सर्ववासनं वज्रासनसंस्थितं सफलतिद्धाख्यं जिनं भावये १ एकं वक्त्रं स्वर्णमरकत
सदृशं ध्यानदृष्टिद्वयं च सोष्णीषं स्निग्धनीलं शिरसि हृत्करांचाभयाख्यमुद्रायुक् द्वात्रिंशल्लक्षणाढ्यं वपुरमितकांत्य
स्यामोघसिद्धिं निवसनसहितं चीवरं भावयेत्तं २ ५ द्वितीयपंक्तौ प्रथमदक्षे अभयकेतुनामा बुद्धः तस्य ध्यानं एकव
क्त्रं स्वर्णवर्णं ध्याननेत्रं क्षर्पिविश्वं प्रदक्षिणाकुंचकेशं द्वात्रिंशल्लक्षणोज्ज्वलं द्विकरं दक्षहस्ते न हृत्प्रदेशा मर्यादितं एम: ७९
159 वामेन वरदं दिव्यं निवासचीवरं वृतं २ पद्मे वज्रासनासीनं भावयेदभयध्वजं तगदभयदानार्थं भावयेद्विपदोत्तमं ३ ६

तद्वामे शाक्यसिंहनामा बुद्धः योगात्मसमाधि० एकं सुवक्त्रं कांचनवर्णोज्ज्वलं ध्यानदृष्टिनेत्रं द्विभुजं धीरं स्फुरंतमीशं
जगद्गुरुं तं द्वात्रिंशल्लक्षणयुतं तंलक्षणाशाक्यसिंहं १ केषांचिन्मते स्वभावनानाक्षोभ्यबुद्धः ७ तद्वामपार्श्वे चतुर्णाम
ध्ये मयो बुद्धाः अमिताभनामानः तेषां ध्यानं तु एकाननं द्विनयनं ध्यानदृष्टिं मुनीश्वरं सोष्णीषाकुंचिताकेशं महा
राज्यं महोज्ज्वलं द्विहस्तं ध्यानमुद्रांकं कनकाभमेव वज्रासनस्थं कमले अमिताभं विभावयेत् २ तत्प्रभाव
तो नैकप्रकाराणि ध्यानानि संति द्विभुजमात्रस्य सहस्रभुजांतं कार्यकारणतः स्थानविशेषतः कर्मविशेषतः ८ ९
१० तद्वामे अक्षोभ्यनामा बुद्धः केषांचिन्मते शाक्यसिंहनामा बुद्धः ध्यानं एकमेव अक्षोभ्यस्य ध्यानलिखि
तं शाक्यसिंहस्यापि लिखितं पूर्वं ११ तृतीयपंक्तौ प्रथमदक्षे रत्नकेतुनामा बुद्धः ध्यानं एकवक्त्रं ध्याननेत्रं बद्ध
160 यं कांचनवर्णाकं द्वात्रिंशल्लक्षणोपेतमशीत्यनुव्यंजनाश्रितं १ न्यस्तमुद्रांकितकरं रत्नकांचनवेरयलं विचित्रचीवर

धर्म ८ शृंगं स्यकेतुं विभावयेत् २ मतांतरे शाक्यसिंहभाषया काचपालदेवशृंगितोकाचारे शाक्यसिंह एव सा एषं गां
तेबोधिसत्वगणप्रमोदने विविधचित्तानां मनसि विजयते १२ तदा मे मुद्राकेतुनामा तस्य ध्यानं एकमुखं ध्यानं
नयने कांचिनकेशिकं सोष्णीषं लक्षणोर्णकं मशीतिव्यंजनान्वितं द्विकरं हृत्प्रदेशे च पाणिभ्यां मुद्रामुडिकां वि
चित्रचीवरधरं वज्रासने कर्णशये २ मुद्राकेतु इमं बुद्धं तथागतं मुनीश्वरं षडभिज्ञं दशबलं विनायकं विभावये
त् ३ १३ तदा मे शाक्यसिंहो बुद्धः नैरंजनातटे पिप्पलाभिधे सफलोटे लोत्तीर्णतनिर्वसनं सम्मार्जनपरं वरं १
भूमौ देव्या कोकिते स्निग्धे वज्रासनस्थितं द्वात्रिंशल्लक्षणाशीतिव्यंजनालंकृतं स्मर २ १४ मतांतरे प्रथम पर्यंश्
य निरंजन नामा महावैरोचनः १४ तदा मे शाक्यसिंहनामा बुद्ध ध्यानं तालायनवने हृष्टिवाताहतविकंपितं या एम ८
161 गेर्वेष्टितसर्वांगे पिंडपात्रधरं प्रभुं १ एककं ध्यानने नेत्रे द्विभुजं ध्यानमुद्रितं विचित्रचीवरयुतं द्वात्रिंशल्लक्षणो

ज्वलं २ सहस्रपद्मसरसीरुह वज्रासनाश्रितं नागेन्द्र एकांसं शाक्यसिंहं विभावयेत् ३ तस्य ध्यानं तु मतांतरे तो
वरु नागार्जुनसिद्धो पि अमिताभनामा बुद्धोपि अमोघसिद्धिरपि स्वभावतः १५ तदा मे वदद्केतुनामा बुद्धः ध्यान
एकाननं त्रिनेत्रं सोष्णीषं केशांकुंचितं द्वात्रिंशल्लक्षणाधारं मशीतिव्यंजनान्वितं १ वरदमुद्राधरं द्वाभ्यां पूर्ण
गुरुं वज्रासनं नाम एतेवदद्केतुं विभावयेत् २ एतत् संभववामा अशोक्य नामा स्वभावतो ध्यानं कार्यं वशान्तु १६
तदा मे कुसुमकेतुनामा बुद्धः ध्यानं एकवक्त्रं द्विनयनं ध्याननिमीलितं द्वात्रिंशल्लक्षणलक्षणाशीत्यनुव्यं
जनालंकृतं द्विभुजं दक्षिणाजानुस्थाने वरदमुद्रा वामे जानुस्थाने विचित्रकुसुमं मंजरीं विभ्राणं कमलोपरि क्रमि
शासनासीनं भगवंतं कुसुमकेतुसम्यक्संबुद्धं विभावयेत् १७ यस्मामो चारुणा मुनीन्द्रोपचारशुद्धिमतः पान् १७
162 तदा मे पुष्पकेतुनामा ध्यानं एकवक्त्रं मराजनवर्णं ध्याननलोचनं निमीलितनयनं द्वात्रिंशल्लक्षणाशीत्यनुव्यंज

धर्म ८ नालंकृतं निर्लंकारं विचित्रचीवरनिवसनधरं द्विभुजं एतस्य मुद्राधरं कमलोपरि वज्रासनं पुष्पकेतुनामानं सम्य
संबुद्धं तथागतं बुद्धं भगवंतं विभावयेत् १८ तदा मे नागाभिभूनामा तथागतः ध्यानं एकाननं सप्तफणाशिरस्कं
सुवर्णवर्णं नयनद्वयं तं द्वात्रिंशल्लक्षणं युतं द्विभुजं धर्मचक्रमुद्राधरं चीवरवल्कशोभं १ विभावयेद्बुद्धपुंगव
धर्मचक्राख्य मुद्राविलसितं मुनीशं नागाभिभूनामतथागतं तं विचित्रचीवरसनं मुनीशं एकार्णवं द्वीपरि वज्रासं
स्थं ..... १९ तदा मे मंगलनामा बुद्धः एकमुखं द्विनयनं नासाग्रन्नदसमप्रमं कृतांजल्यभिधां मुद्राधरं मंगलसं
ज्ञकं १ विचित्रचीवरप्रीतं द्वात्रिंशल्लक्षणोज्वलं वज्रासनस्थं कमलं भावयेन्मंगलेश्वरं २ २० तदा मे स
र्वाभिभूनामा बुद्धः सर्वाभिभूनाम बुद्धमेकास्यं लोचनद्वयं द्वात्रिंशल्लक्षणाशीतिव्यंजनालंकृतोज्वलं १ स एम ८
163 व्यांकरण्यां पृथिवीस्पर्शमुद्राधरं तं विचित्रचीवरप्रीतं भावये द्विपदोत्तमं २ २१ तदा मे सौभाग्येश्वरनामा

तथागतः ध्यानं शुभगेश्वरनामानं सम्यक्संबुद्धमीश्वरं एकतुण्डं अक्षं ध्याननिमीलितं द्विकरं हृत्प्रदेशे च सौभाग्य
मुद्रितं विचित्रचीवरयुतं सुवर्णवर्णं द्वात्रिंशल्लक्षणोज्वलं २ वज्रासनं कोकनदे अशीतिव्यंजनांकितं तथा
गतं धर्मराजं जगन्नाथं मुनीश्वरं २ २२ तदा मे वैरोचननामा बुद्धः ध्यानं नाशिवदनं युगनयनं ध्याननमी
लितं उष्णीषयुतं महापुरुषलक्षणं व्यंजनपूर्णं द्विभुजं १ धृतधर्मचक्रं विचित्रचीवरं कमलोपरि वज्रासि
शासनं वैरोचननामानं सम्यक्संबुद्धं विभावये जगद्गुरुं २ मतांतरे वैरोचनध्वजनामा तथागतः २३
तदा मे रत्नकेतुनामा तथागत ध्यानं दक्षिणे करे हृदयप्रदेशे दक्षिणावामेन पूर्णपात्रं समुज्वलचीवरं कव
र्णमेकाननं नामावयवं रत्नकेतुं तथागतं तथ्यकथाभिलापं द्वात्रिंशल्लक्षणावरजांगुष्ठ पद्मसुवर्ण पद्मोपरि वज्रासं
164 शासनं स्थितं श्रीघनमेव बुद्धं २४ तदा मे लक्ष्केतुनामा बुद्ध ध्यानं एकवक्त्रं सुवर्णवर्णं द्विनेत्रं ध्यानमीलितं

धर्म. ८२ सोऽमीमाभुजंचकेशांबहस्तिंशासलक्षणोज्वलं १ द्विभुजंसत्यलकमलेविश्राणं दक्षकरेन वामेनपाशमुद्राकंची
वराभूनमुंदरं सम्यकपर्यंकमासीनंकमलकर्णिकोपरि भावयेदन्तकेत्वारत्नंतथागतंविभावयेत् ३ २५ त
त्रामेकमलकेतुनामाबुद्धः एकंमुखंनेत्रयुगंचयस्यध्यानेसितंहस्तयुगंचदक्षेपद्मंचवामेध्यानांकितवामह
स्तेविचित्रवस्त्रेकमलासनस्थं १ अशीतिमनुव्यंजनलक्षणानिगात्रेएकामुरोभितेचश्रीपद्मकेतुंवर्धर्मकेतुं
विभावयेज्ञानभाविभाव्यां २ २६ तद्वामेरत्नकेतुगुणसागरवैडूर्यसुवर्णावभासश्रीनामातथागतः ध्यानं ए
काननंद्विनयनंकांचनाद्रिमिवोज्वलं सोष्णीषंकुंचितकेशंद्विहस्तंचीवरावृतं १ नाभिप्रदेशेदक्षेणरत्नगुंज
चवामके पात्रमुद्राधरंवज्रासनंतामरसोपरि २ विभावयेदन्तकेतुगुणसागरकांचनं तथागतंधर्मएशंत
165 मंतभद्ररूपं ३ तद्वामेस्वर्णगिरिकांचनावभासश्रीनामतथागतस्वर्णादिकांचनावभासश्रियंश्रीनामानंतथागतं एमः ८२

एकवक्त्रंद्विनयनंद्वाविंशल्लक्षणोज्वलं आशीतिव्यंजनाकीर्णंध्यानमुद्राधरंवामे दक्षेचपद्मोत्पलके विचि
त्रचीवरपीतंभावयेद्वसुधाणुरं २ २९ तत्रप्रथमंमंजुश्रीपादुकाद्वयध्यानं चतुरस्त्रवेदि
कापद्माकिता तदंतः अष्टदलकमलं तन्मध्येपादुकाद्वयंनेत्रांकितः तस्यपादुकाद्वयस्यनाममंजुश्रीपा
दुकाइतिकथ्यते तत्पादुकाद्वयंनेत्रांकितस्यकारणंकिमुच्यतेचेत् यदाविक्रमशीलामहाविहारेधर्म
श्रीनामभिक्षुःपंडितमहामुनिःध्यानंतदायुर्वर्द्धरूपोमंजुश्रीःसभायामागतःविद्धद्रूपोमक्षिकाधृतांगःवी
लोमाशयात्पत्नेसूत्रेतिनिंदः पुनर्मंजुश्रीपीडितःअधोविवरेभूमागतेधर्मश्रीमित्रेणान्यसहस्रोत्मीतिमिथ्या
वाद्डुरःसतेत्कणाद्योर्मिथिते भूयावाद्धनेत्रद्वयंपर्यन्तविमर्शनवात् तदारभ्यज्ञानश्रीमित्रइतिनामबभूव
166 ताभ्यांनेत्राभ्यांपादांकितंपादुकाद्वयं अथचनेपालेमंजुपत्तनादिकंविनिर्माय मंजुश्रीगुरोमहाचीनेत्र

धर्म. ८३ जिगतेसतितस्मिन्काशीदेशेगुणाकरनामभिक्षुणाअन्यानपादुकाद्वयंनिर्मायप्रतिष्ठापितमभूत् यस्यपूजनंतद्
फलमिति कृत्वा तस्मिन्मंजुश्रीविहारेपुनश्चतत्पादुकाद्वयनिवेदनात्विद्याप्राप्तिः अंतेबोधिसमासादयति श्री
प्तिरितिसापंथवणाणे गोपुच्छशृंखलायाश्चदक्षिणेस्थितआनंदादिप्रतिमाकरोत् तत्समीपेकोष्ठागारं समीपेदक्षि
णे तत्रभद्रयविचित्रतोरणंमूर्द्धरंतत्रत्रिकोणेविगलितसर्पद्वयपक्षद्वयहस्तद्वयं द्विपक्षोगरुडोविराजते तत्पार्श्वे
द्वयेमकरद्वयंशुंडाग्रेकलशजिकंह्रिपद्मशोभार्थंयत्नितनतोरणं तोरणमभयोर्ध्वतारसिंहद्वयंतयोर्म
ध्येज्वालामालाकितंधर्मचक्रंसिंहवाहनत्वात् तस्मिन्शून्यकोष्ठेनिरंजनवैरोचनइतिध्येयः एकंमतं
यस्मिन्रूपमर्हद्वज्रस्थापनेतस्यनामकोष्ठंतत्कोष्ठंगर्भवत् यथाजठरस्थंतत्स्थंवज्रवीर्यंतद्रूपंतेधर्मोद्भ एमः ८३
167 दितेन तथाज्ञानेनद्रूपंतेशून्यकोष्ठस्थं पुनरपितदंतःकोष्ठंतोरणनामांकितंशून्यंनामवीर्यद्वयवज्रपी

ठंविशेषकाएंबीजरूपंतच्छून्यंनामतत्रःपञ्चाम्नायस्थापनेतत्सदेव तस्मान्शून्यनिरंजनत्वात्येनयेदेवाभाव
तेतेएवशरणीयाइति शून्यतायाप्रज्ञाशून्यतायांश्रीनाथशून्यताशून्यतामहाशून्यंतातथागतेशून्यतान्वया
दि शून्यनिरंजनादिःतस्माभगवत्यांश्याक्यसिंहेनसंभूतिंप्रतिव्याख्यातं तस्मान्शून्यकोष्ठेमंजुश्रीएवसम
र्णीयःसमीपवर्तित्वात् अथचतौद्वाकारेशून्यस्थापीएतिचकोणाकारेशून्यंतदाधारपंक्षेतत्पंच
ज्ञानस्वरूपंप्रज्ञापा अपिसिंहवाहनत्वात् तस्मात्वैरोचनप्रज्ञावज्रधात्वीश्वरीतस्माद्वयंशून्यनिरंजनंपूज्यमूर्तिम
ति बहुशःकिमुच्यते तस्योर्ध्वभागेषुकबोधिसत्वः एकवक्त्रअष्टगवर्णाद्विभुज दक्षिणअजानप्रसारि
तेनभुजेनवरदमुद्रांदधानः दक्षपादंजसंसिंहोपरि वामेनजानुविलंबितेनभुजेनसुधितंधतेतस्यनाभ्रुप्र
168 कमलोविभ्राणः यज्ञोपवीतीअभिनवमोलिपद्मकर्णिकोपरिप्रसारितपादद्वयः गुडुरकंडमकीठरकंपो

धर्म· ८४ रत्नसम्भवस्थितांग· बोधिसत्व   पुनःपद्मपाणिनामबोधिसत्वः अमितबोधिसत्वस्य कारुणिकेन
ध्यानेनेन अमिताभेनबुद्धेनलंसर्जनध्यानेनसमसमान्ते: अतोऽमितबोधिसत्वः ध्यानात्मकत्वम्नत्वात्
अथचपद्मपंकजं नत्पद्मंपाणिनाधृतं तेनपद्मपाणिनाम येनपद्मेनसृष्टिकार्यं सिध्यते तत्पद्मं·पद्मनेसिद्ध
नेष्टिपद्मंयस्मिन्पद्मेसहस्रपद्मं येषुपद्मेषुभुवनानिष्क्लिसंति   अथचयोबोधिसत्वः चतुर्थेनबुद्धेन
अमितनामेनसृष्टत्वात् चतुर्थध्यानिबोधिसत्वःपद्मपाणियेनामिताभबुद्धानुष्यात्लोकसंसर्जनसमाधितोलोक
सृष्टस्वर्णपृथग्वेभ्यः ने मार्यांचंद्रसूर्यौ दृष्याद्दीनसृष्टा चतुर्भुवोपवज्रसत्वोजगत्सृष्टिभारदत्ता दक्षिण
करेणवरदं तं नेनवदेवजाधारिता· वामकरस्थेकमलदलेस्थेभुवनानिदलानितेनपद्मपाणि·   अथ एम: ८४
169 पद्मनाम सहस्रध्यानेच अवलोकितेश्वराद्दिकं केनकारणेन अवलोकितेनईश्वरःनारकीयादीनदुःखि

नानुद्धरति·तेनअवलोकितेश्वरइति एवंतस्यपद्मपाणेर्बोधिसत्वस्यबहूनिध्यानानि·नामानि·माहात्म्यानिस
न्ति लक्षपत्रसंख्यानदीबालुकातैरपिविद्यते नतुपद्मपाणेर्महिमासंख्याइतिकारण्डव्यूहादिकेभुशाक्य
सिंहादिभिर्व्याख्यातमिपर्वविस्तरेण   अथवज्रसत्वस्यध्याननामकारणानि एकवक्त्रः शुक्लवर्णः
त्रयम्बकुटी·जटाजूटालंकृतः द्विभुजःसव्येनहृदयप्रदेशेआकुंचितेनभुजेनकलिशंविभ्राणा·यस्मिन्कुलि
शेसूक्ष्मतिकोटयःअग्रभागःसंति वामेनभुजेननाभिप्रदेशेआकुंचितेनघंटांवादयमानः यस्यानादेनत्रैलो
क्यकंपितंघंटंसांत्च माणपाणिना·कमलोपरिवज्रासनः वज्रसमेधासनंयस्य· अथवानानाकलमपीणा
द्रव्यसंधारणे·यत्तर्कंनवज्रासनमिति   नादहृष्योवज्रः सवज्रसत्वनामाबुद्धः योऽक्षोभ्यबुद्धात्समुप
170 जातः अक्षराशीनामापिगुरुःतस्य·   कारणं आदिबुद्धेनवैरोचनादयःपंचबुद्धाःसृष्टाः पंचेन्द्रियात्मिकाः

धर्म· ८५ अथचअक्षोभ्येनश्रोत्रेन्द्रियात्मकोवज्रसत्वोबुद्धः सृष्टोमानसस्वरूपः चक्षुःस्वरूपोवैरोचनःदृष्टिःस्वरूपः
श्रोत्रस्वरूपोऽक्षोभ्यःशब्दस्वरूपः घ्राणस्वरूपोरत्नसम्भवोगंधस्वरूपः जिह्वास्वरूपोऽमिताभोरसरूपः का
यस्वरूपोऽमोघसिद्धःस्पर्शस्वरूपः मनःस्वरूपोवज्रसत्वःचैत्यरूपः अतःकारणात्चैतन्यार्थअक्षोभ्येनसृष्ट·
बोधिसत्वानामपिगुरुत्वात्पद्मपाणिबोधिसत्वस्यापिगुरुरित्यभिपितोसौवज्रसत्वइतिपुराणादिषुमतं
ततनमोऽत्राकारणस्थितःबुद्धादीनांध्याननामकारणानि वैरोचनध्याननामकारणानि सर्वोपरिस्थि
तोयोबुद्धः तस्यध्यानं एकवक्त्रःऽशीतिनिधूंकारःस्वाभाविकालंकारलंकारैः द्विभुजःयोधवस्थीकृत्यध
एहृदयप्रदेशेआकुंचिताभ्यांदक्षवामभुजाभ्यां कमलोपरिवज्रासन नादहृष्यबुद्धस्यनामवैरोचनबुद्ध एम: ८५
171 इतिनामः किमर्थौवैरोचनेणसर्वमप्युत्पन्नेइतिदीप्यतेइतिवैरोचननाम आदिबुद्धेननिरंजनेनब्रह्मज्ञानेति

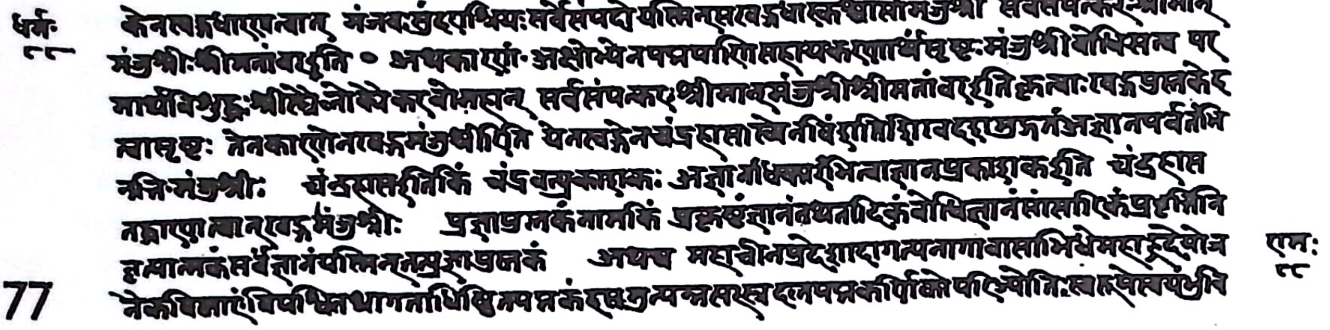
प्रकाशनार्थंविशिष्टरोचिषास्पष्टः अतोवैरोचनोमहाद्विप्निरत्नात्स्पर्णातिविरोचनः जगत्प्रदीपोज्ञानोऽत्रमहा
तेजाःप्रभास्वरदृष्टिलामकारणंसमर्थसर्गादिप्रतिलिप्यते यस्माद्वैरोचनात्प्रकाशादितंगगनंसप्रका
शमभूत् जगत्प्रकाशकारणंवैरोचनबुद्धः अनेनगगनंप्रकाशितमितिबुद्धोबोधनात्मकः येनबोधिश्रीमुद्रा
धृता बोधिरत्नाच्छादनतया अङ्कुशमिदमिति   तदक्षपार्श्वेशदेव्याध्यानं प्रज्ञापारमिताध्याननाम
कारणानि सादेवीएकवक्त्राजांबूनदवर्णा·माणिक्यकुंडलकणिरोचकमेखलानूपुरैर्विभूषिता: चतुर्भुजा·
दक्षिणवामसव्याभ्यांधर्मचक्रमुद्रांविभ्राणा दक्षिणांजपमालाभ्रलकेदधाना उत्तंगस्तना कमलोपरिवज्रा
सना   नादस्यध्यानयुक्तस्यादेव्यानाम्निकिमुच्यते·वेन प्रज्ञानामप्रकृष्टंज्ञानंतस्यपारमितांपारंगता ज्ञा
172 नसमुद्रपारगामिनी सर्वज्ञानपूर्णाइतिप्रज्ञापारमितानाम— अथवज्रसत्वपायपत्नी ततःपारमिताऽ

धर्म. ९६ नीर्णा प्रज्ञापारमितानाम ॥ कारणं भूत्वेनिरंजनेगगनस्वभावे प्रवृत्तिनिवृत्तिज्ञावार्थं उपायेन सहस्वयमेव ज्ञानस्व
रूपा सम्यक्सम्बोधप्रकृष्ट ज्ञान युक्ता या सा प्रज्ञा तस्याः सकाशात् पारमिता समुत्तीर्णा इति प्रज्ञापारमिता प्रज्ञया॰
गिर्यकाया सा काय प्रज्ञापारमिता नाम्नोक्ता इति धर्मचक्रमुद्रां जपमालां पुस्तकं च दधाना सा कारणं भवेति स्पष्टा
धर्मचक्रमुद्रा किं संसारचक्रं मुद्रयति नाशयति अथवा पापसमूहं मुद्रयति नाशयति प्रवृत्तोऽपि च निवृत्तो
धाम्य जपं कृत्वा प्रज्ञापुस्तकं दर्शय प्रवृत्तो निवृत्तो च तेन कारणेन प्रज्ञापारमिता ॥ यस्याः स्तुतिरियं यद्
ब्रह्मलोकगुरुः पद्मालत्रकपालवः तेन नमस्ते कल्याणि सर्वलोकपितामहि इत्यादिका पंचविंशतिसाहस्रिका
दिक्षुलिखिता प्रज्ञापारमितायाः सधर्मत्वमिति ॥ अथ कः एकव्यूहलोकेश्वरस्य ध्यानं नाम कारणानि ॥ त
173 दामपार्श्वस्थित बोधिसत्त्वस्य ध्यानं यो बोधिसत्त्वो रक्तवर्णः एकवक्त्रः चतुर्भुज सर्वाभरणालंकृत प्रथमसव्येन एम: ९८

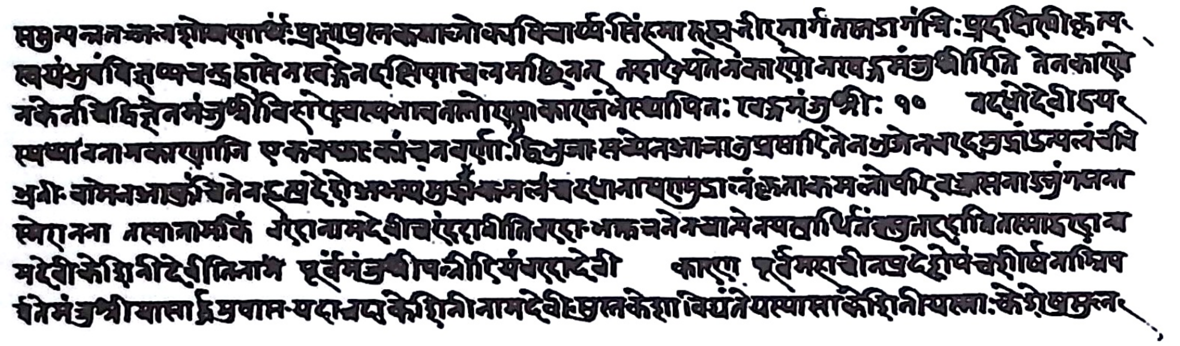
जपमालिका प्रथमवामेन कमलं दधानः द्वाभ्यां सव्यवामाभ्यां हृदयप्रदेशे कृतांजलिमुद्रां दधानः कमल॰
वज्रासन ॥ तादृशध्यानस्य नाम किं कारण्डव्यूह नामा लोकेश्वरः बोधिसत्त्वः कारण्डव्यूह इति कारण्डनामध
र्मकरणं तस्य व्यूहः समूहो यस्मिन् इति कारण्डव्यूह नाम लोकेश्वर इति किं लोकानामीश्वरः धारणपालनसम
र्थ इति लोकेश्वर नाम ॥ कारणं अमिताभेन बुद्धेन प्रथमं पद्मपाणिं स्पृष्ट्वा सत्त्वकल्याणार्थं धर्मकारणं
धर्मपात्र स्थितकर्णिकादिलक्षितकमलं जपार्थं जपमालां च दत्वा पद्मपाणि सहायीस्याः जपं कृत्वा धर्मक
रणं कारत धर्मपिण्डिं विभज्य कृताञ्जलिः सन् अनादिबुद्धं भजति बोधिसत्त्वः सन् बोधिज्ञानेन लोकान् समुद्धरम
नमस्कृत इति स्पष्टः अनेन कारणेन कारण्डव्यूहलोकेश्वरनाम बोधिसत्त्व ॥ अथ च समनन्तरं अमिताभेन प
174 द्मपाणि बोधिसत्त्वाय सहस्रदलकमलं दत्वा कमलदलसंख्यानव नामध्यानकारणं भविष्यतीति अतः प

धर्म. ८ द्मपाणिस्वरूपस्य एवं सः कारण्डव्यूहलोकेश्वर इति पौराणिकी वार्त्ता अयमपि बोधिसत्त्वत्वात् संघः संघाधिपस्वरू
ति हेतोः ॥ अथ धर्मचक्रमंजुश्रीध्यानं नाम कारणं दक्षपार्श्वस्थ बोधिसत्त्वस्य ध्यानं एकवक्त्रः कुंकुमवर्णः
द्विभुजः धर्मचक्रमुद्रां दधानः दक्षवामाभ्यां भुजाभ्यां धर्मचक्रमुद्रां हृदयप्रदेशे ॥ अथ द्वयोः कक्षयोः दक्षिण
वामयोः पद्मवज्र वलयं वामेन पुस्तकं सनालपद्मवकमलं दधानः कमलोपरि वज्रासनः सर्वालंकारविराजितः
एतादृशध्यानयुक्त बोधिसत्त्वस्य नाम किं धर्मचक्रमंजुश्री नाम बोधिसत्त्वः धर्मचक्रमुद्राधारणत्वात् धर्मच
क्रमंजुश्री इति संज्ञक ॥ श्री योगस्य सः मंजवः सुंदरा वा सत्त्वा वा श्रियः ऐश्वर्या द्यो यस्य सः तेन धर्मचक्रमंजुश्री
नाम ॥ अथ कारणं यदा अमिताभेन पद्मपाणिः सृष्टः तदानन्तरं सत्त्वकल्याणार्थं अक्षोभ्येन मंजुश्रीः सृष्टः धर्म
175 चक्रं दत्वा कर्मचक्रं नाम किं धर्माणां धारणा मकानां वलतां यत्र यस्य यद्धस्तधारणं पतितत्त्वतनमद्यान्ये एम. ९

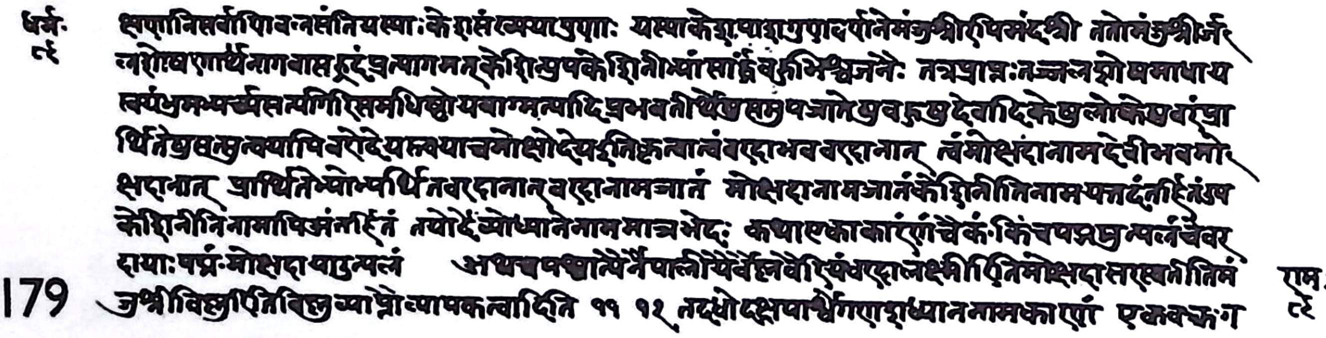
ते इति धारणात्मकं धर्मत्वस्य चक्रं समूहः तस्य धर्मचक्रस्य मुद्रा आच्छादनं यदा प्रयोजनं तदा प्रकाशनं दानं च
यदा निःप्रयोजनं तदाच्छादनं एतेन धर्मचक्रमंजुश्री इति कथ्यते ॥ मंजुश्रीयो प्येकस्य बहूनि ध्यानानि
नामानि कारणवशात् भेदोऽज्ञान ॥ तेषां बहूनां मंजुश्रीणां मध्ये एकोऽयं धर्मचक्रमंजुश्री ॥ अथ बोधिस॰
त्त्व नाम बुद्धधर्मसंघानामध्यापितः स्वमत्यज्ञानेन ग्रंथप्रमाणात् अथ च एकोऽपि मंजुश्रीर्बहुरूपः सत्त्वस्वय
म्भू कार्य्यकारणवशात् नाम रूपभेदं कृतवान् कस्मिं श्चित् ग्रंथे मंजुश्री स्वयंभू ॥ अथ खड्ग मंजुश्रीध्याना॰
दि एकवक्त्र कुंकुमवर्णः सर्वाभरणालंकृत द्विभुजः दक्षेण प्रसारितेन चन्द्रहासाख्यं खड्गं दधानः येन दक्षिणा
चलनं छित्वाज्ञानं व्याप्त अविद्यानिः नाशयति वामेन हृदि आकुंचितेन प्रज्ञापुस्तकसहित सपद्म नवकमलनालं वि
176 भ्रायः यस्मिन् पुस्तके प्रज्ञाप्रकृष्टज्ञानं कमलोपरि वज्रासन ॥ एतादृशस्य नाम किं खड्गमंजुश्री नाम॰



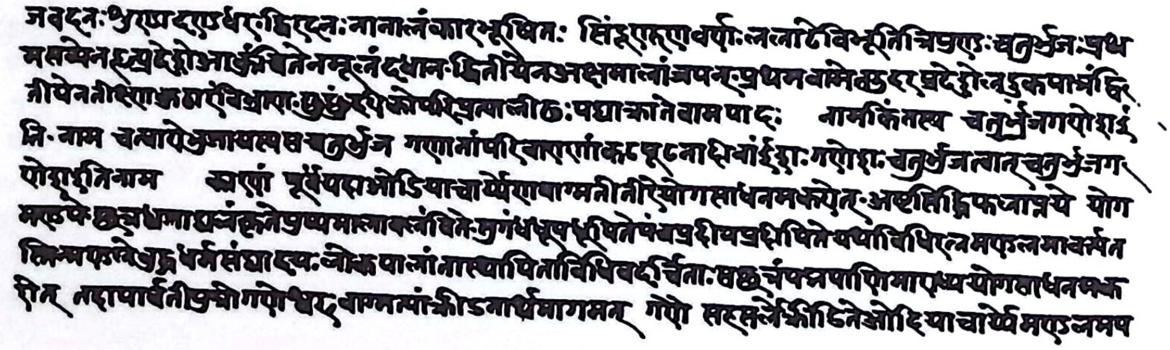
177



178



179



180

धर्म० ६० पुनः स्वमणिरणिमंडलं दृष्ट्वा गजचर्मासनस्थमाचार्यं च दृष्ट्वा मर्षितोगणानां पुनः गजचर्मस्थमोऽद्रियाचा
र्यमसम्मूलत्रानिर्बंधकीविधंसपूर्णयेति तथेतितथैवनानेअहा नमुक्त: ततःषडक्षरीप्रभावान् दृष्ट्वा क्रोधं कृचि
नि:पूतेषुगणेषु वाल्मविघ्नं नकमालोधगणेशोसोपलायितः पलायितस्यापितस्य एकोदंतोविघ्नांतकेनो
न्मूलितः ततोनिर्मदोगणेशोसोआज्ञयाचार्यमापन्नः अद्यारभ्यवक्तोस्मीतिरेणु एवाचार्य तत्कालेनाचार्येण
तेसंगणेशाय पूजाभागोदत्तः तदारभ्य मंडलपूजायां गणेशोपिपूजनीयइतिस्वार्यं भुवपुराणोक्तं अथ
च एकस्मिन्गणेशः कालांतरे मंजुश्रीपर्वतेविहारिणीं वज्रयोगिनीं देवीमाराध्यपूर्वबल्यिंद्रस्तोषभूव अपरयालस्त
योपलोकनार्थं मूलमोदकानसि द्विफलानपि तत्कं भक्षपार्थं अक्षमालांगणेशोस्मोहिष्ठुदवार्थं पशुंध्यानः एवं
181 १३ तद्धोवामपार्श्वे महाकालध्याननामकाण्णति एकवक्त्रमेघांजनवर्णोभ्रुकुटीकरालः वर्तुल ६०

त्रिनयनः पिंगलनयनोर्ध्वकेशः लललिजिह्वा दंष्ट्राकरालः व्यात्ताननःकृष्णश्मश्रुरक्तवलनागालंकृतसर्वांगःमुंडमा
लानिभूषित चतुर्भुजःप्रथमसव्यहस्तेनसतनपदेशोकर्तिं द्वितीयेनाकंचितेनडमरुंवादयन् मारान्त्रासयन्
प्रथमवामेकरोटकंपंचामिवपूर्णं द्वितीयेनखट्वांगं वज्रकृतखट्वांगंध्यानःवेतात्वोपरिप्रत्यालीढव्याघ्रचर्माम्ब
र: तस्य नाम महाकालोमहावीरः महांतं कलयतीतिमहाकालः महांश्चासौकालोवा १३ काण्णं मारादि
संहरणार्थं नीलवर्णेनाक्षोभ्येनमहाक्रोधोमहाकालः महानकालःकृष्णवर्णोयस्यसमहाकालःमहांतंकालं
कलयतिचतुर्युगादिकालंसमर्पयत्र समयंकलयतिविचारयतीतिमहाकालः मारादिदुष्टजनत्रासनार्थंव
ज्रासनेरक्षणोभयंकरमूर्तिंविश्वस्थानवज्रप्रेरिणत्वासयित्वर्जनभीमन्त्रिनयन एवंसर्वांगानपराति
182 भीमानियस्यमासनार्थं पादनार्थं मोर्तेअक्षोभ्योयस्यमहाकालणिकः अथच येथेवक्रानं दक्षात्तान्ता

धर्म० ६१ तअनेनष्ठेत्स्वामीतिकर्तिमादध्यानः तेषां रुधिराणिपिवामीतिकरोटकंदध्यानः शवेलवधिरजन्माकपोमीति
डमरुंदध्यानःअस्त्राणां च कालकलनार्थं खट्वांगंविभ्राणः तदारभ्यतदानींअस्त्राणांखर्यंगता इतितांत्रिकाभिप्रा
यः अतोवज्रासनरक्षणार्थं समहाकालःविहरादिवज्रक्षेत्रेषु स्थापितास्थापनीयाश्च १३ तताणांकारण
पश्चपीठवजस्यनामादि एकवक्त्रःश्वेतवर्णाध्याननयनःसेयानतःजटामुकुटधरःनानालंकारालंकृतच
तुर्भुजालंकृतनादप्रमुखःप्रथमाभ्यांसव्यदक्षाभ्यांहृदयप्रदेशेअभयमुद्राहदयं दयाभ्यांजकपोपरिकृतांज
लिमुद्रांसव्यतृतीयेनसदंडविश्ववज्रोपरिवेकं सव्यचतुर्थेनतर्पणमुद्रां सव्यवामपंचमाभ्यांपाशध्यामङ्गो
क्षेपणमुद्रा पष्ठसव्यवामाभ्यांसपाशंध्यानमुद्रां वामतृतीयेनसवज्रखट्वांगंध्यानःकमलोपरिवज्रासनः एम: ६१
183 अयं नाम संगीतिनामवज्रोभगवान् गगनेभूत्वाकारे विपश्यते काण्णं नितस्यनंतरं वज्रस्य भूत्वस

कामात्सग नामप्रकाशार्थं संगीतिसमुच्चारणार्थं वैरोचनःसाकारेविश्वाकारःसन् नामसंगीतिनामावभूव
तस्यवज्रमाहात्म्यंनामसंगीतिटीकादिषुद्रष्टव्यं १४ देवानांमहाराजोमनुष्याणामेकवर्षं एतसंख्येया
दिव्यधारिंशद्वर्षसहस्रदिव्यवर्षं सत्ययुगप्रमाणं षोडशलक्षप्रमाणं त्रेतायुगं अष्टालक्षप्रमाणं द्वा
परयुगं चतुर्लक्षप्रमाणं कलियुगं एकसप्ततियुगभ्रमणानंतरं प्रलयः प्रलयद्वादशांतेमहाप्रलयः
महाप्रलयद्वादशांतेकल्पं तत्वदक्षस्थितद्वारपालध्यान एकवक्त्र भीमवर्तुलत्रिनेत्र भ्रूभंग
कुटिलः चिपिटनासःव्यात्ताननःलललिजिह्वःकृष्णश्मश्रुःकबंधमुकुटःऊर्ध्वपिंगलकेशःपंचनागविभूषि
तःशवार्धमुंडमालाधरःव्याघ्रचर्मांबरःद्विभुजःदक्षिणप्रसारितेनसतर्जनीमुद्रयावज्रंदध्यानःवामेनाधःप्र
184 सारितेनसतर्जनीमुद्रयाअंकुशंविभ्राणःमारदुष्टनिवारणार्थं भीमरूपःलंबोदरःसर्पीगःसजलनिविड

धर्म. ६२ घनवर्णः महाकाद्‌ प्रभावीठदक्ष एनाद्द्योध्यान वज्रांकशोनाम द्वारपालः   कारणं वज्रांकशद्वारपा
लश्रुति अक्षोभ्येनस्ववज्रनःसृष्टः वज्रांकशो द्वा द्वारपालस्त्वं भवेति दृष्टमात्रेन वज्रेण आह्वाय अंकशो
नवह्राय द्वारःस्थःसनविहारपालनयंति वज्रांकशनामा द्वारपालो बभूव कस्मिंश्चित्केनचित् वज्रांकशीति
वीरः दृष्टमात्रे ... वज्रवीरानाम ... मनातं तो भावनीयः ७५ १८ वामस्थद्वारपालस्य
ध्यानं तस्यध्यानं सर्ववज्रांकशस्य ध्यानवत्‌ किंतु आजानु प्रलम्बितेन दक्षिणभुजेन पाशमादधानः ऊर्ध्व
सहितेन वामेन सतर्जनी ... अंकुशं दधानः वामप्रत्यालीढः किंच नाम भेदो लिप्याशांकुशद्विनामः
185 द्वारपालः   समाप्तोयं धर्मकोशसंग्रहमिति   शुभम्   एम: ६२

31. RESEARCH NOTES

1 apaśabda, 2 arya, 3 aśvinau, 4 āyuṣa, 5 bahu, 6 Bāṣkala, 7 Bindusāra, 8 brāhmaṇa, 9 dvīpa, 10 English, 11 °era, 12 Foreign Devils, 13 gaura, 14 gavāmayana, 15 Greek, 16 horse, 17 IE, 18 Indra, 19 Iranian, 20 Kanthaka, 21 mīra, 22 nīra, 23 pāda, 24 pancatattva, 25 pārāvāra, 26 Prakaṇva, 27 Pṛthā, 28 Pūrṇavarman, 29 Roma, 30 Śakuntalā, 31 sampriyaka, 32 sarvatobhadra, 33 °śat, 34 Śiva, 35 Smaradahana, 36 soma, 37 steel, 38 stupa, 39 tutelary deity, 40 Vajracchedikā, 41 °vālā, 42 vox nohili, 43 yaj, 44 yaṣṭi, 45 Kailāśa, 46 Rocana, 47 Konākamana, 48 samāja, 49 tūṣa, 50 deficient Greek script and IE.

1 *apaśabda* is ungrammatical language compared to a *deer* and grammar to a *lion.*

2 The word *arya* means a vaiśya in the Vājasaneyi-saṁhitā and Pāṇini, and its feminine forms *vaiśyā and vaiśyī* mean a 'woman of the third caste, the wife of a vaiśya'. *Aryāṇī* is a woman of the vaiśya caste in Pāṇini 4.1.49 comm. It is derived from the root *ṛ* 'to go, move'. Its derivative *ārya* means vaiśya in a lexicon. In the early millennium Indian merchants must have travelled to distant lands, known as ārya, along river banks where they were highly respected as they enriched life with agricultural products like sugar, oil and food grains. Their routes lay along banks of rivers where they also met fierce opposition from the dānavas. The word *dānava* is derived from *dānu* 'river' and the etymological meaning is 'residents along rivers'. The word *dānu* 'river' survives in the Danube (Lat. Danuvius). It was the Sanskritisation of European languages, and not an evolution from an Indo-European which is an imperial construct and IE constructs cannot be pronounced. Sanskrit *aśva* was written in Greek as *'ikkos* as the Greek alphabet had no sign for *ś* and *va*. The Greek form was taken as the original IE, due to the high-strung imperial psychology of the 19th century. The River Vakṣu is from the root *vakṣ* 'to be strong, powerful' which occurs as early as the Rigveda and means the fast flowing river. It occurs late in Varāhamihira. It was written in Greek as O-χu-s (Va-kṣu-s) due to the lack of a letter for *va*.

3 *Aśvinau* are said to be *dasra* 'accomplishing wonderful deeds, giving marvellous aid' in the Rigveda. Macdonell (*Vedic Mythology* p.49 §21) terms them celestrial gods whose name occurs more than 400 times in the Rigveda (RV) and "their original nature has been a puzzle to Vedic interpreters". They are *also* divine physicians (RV 8.18.8), who heal with their remedies, restoring sight, curing the sick and maimed. Macdonell feels that they are the twilight and the morning star. Weber opines that they are the twin constellations of the Gemini. Among their multifarious occupations, they were primarily marvellous healers and surgeons who came to India on horses and in pairs so that one could control the patient as the other performed the surgery. Sāmba the son of Kṛṣṇa was cured by the maga brāhmans coming from Śākadvīpa which denotes the whole of northern Iran in general, and the Helmand region in particular. They are referred to as *bhojaka* in the Bhāgavata-purāṇa. Bhojaka is the Iranian *božak* 'healer' (Skt. *bhiṣak*). Likewise Bhaiṣajyaguru

is blue in colour. Badakshan was the kingdom of the blue stone. He must have originated in Badakshan. The northern Iranian region was famous for its horses and Jātaka 2.287 refers to horses brought for sale to Varanasi. The primary meaning of the dual *Aśvinau* is two healers who came on horses from distant lands. *Aśvinau* has also the other meaning of Aries the first of the 28 constellations. See details of Bhaiṣajyaguru in Lokesh Chandra & Nirmala Sharma, *Buddhist Paintings of Tun-huang*, 2012:99–105.

4 *°āyuṣa* means 'vitality, vigour' in *Sārvāyuṣa* 'possessing full vitality or vigour' in the Aitareya- and Śatapatha-brāhmaṇas. The translation of *°āyuṣa* as 'vitality' in Amitāyuṣa is a more appropriate translation in accord with the prayer. Dhāraṇī 1 speaks of *vīrya-balena* where *vīrya-bala* replaces synonymic *āyuṣa*. So also in dhāraṇī 7.

5 *bahu* occurs rarely in maṇḍalas 1–9 of the Rigveda.

6 A mathematical manuscript was found in Bakshali. This city is mentioned in the *dhūmādi gaṇa* of the Gaṇa-ratna-mahodadhi. *Bāṣkalaka* 'coming from Bakshali'. Bāṣkala was a school of the Rigveda (commentary on the Śāṅkhāyana-śrauta-sūtra).

7 *Bindusāra*. The name of the Mauryan emperor is from the Vedic tradition. Bindu is the author of two hymns of the Rigveda 8.83 and 9.30 and was an āṅgirasa i.e. a descendant of the Aṅgirases. °*Sāra* means 'strength, power, energy' in the Atharvaveda etc. (MW). He could have performed a Rigvedic sacrifice to *agniḥ suśokaḥ*, to the brilliant shine of Agni, so that a son does not appropriate his state as he grows old. The word *sāra* occurs in *mahāsāra* 'having great vigour' in Rāmāyaṇa and Mālavikāgnimitra, and *vākṣāra* 'vigour of speech, eloquence' (Pañcarātra). Bindusāra is the name of a king in the Vāyu-purāṇa. As the son of a brāhman mother, Aśoka extended courtesies to brāhmans in a number of ways (details in LC.1922:23). Brāhmans are also termed *misā* (*miśrāḥ*), a word that occurs in a Prakrit passage in the Abhijñāna-śākuntala of Kālidāsa: *bhāvamiśraḥ* 'person of dignity'.

8 *brāhmaṇa* is 'symbolical meaning' in *saṁvatsara-brāhmaṇam* 'the symbolical meaning of an annual sacrifice' in the Pañcaviṁśa-brāhmaṇa.

9 *dvīpa* is from *dvi* + *ap* 'water' (Pāṇini 5.4.74, 6.3.97) and has been translated as 'island, peninsula'. In seven divisions of the world, Jambudvīpa = Bhāratadvīpa in Viṣṇupurāṇa 2.37, where *dvīpa* means a continent. *Vīpa* (*vi* + *ap*) in Patañjali means 'waterless'. Śakadvīpa is Seistan. Kings of Caturdvīpa (*caturdvīpaka-cakravartinaḥ*) come to hear Lord Buddha as He is about to deliver the Lotus Sutra (6:4, 20.6). The four major dvīpas are Jambudvīpa in the south, Apara-godānīya in the west, Pūrva-videha in the east, Uttara-kuru (in the north) surrounding Mount Sumeru (F.D. Lessing, *Yung-ho-kung*, Stockholm 1942:103f). Godānīya in the west may be Khotan and the three others in its environs may be other states. In them *dvīpa* means a 'state, kingdom'. In the Lotus Sutra the Caturdvīpa-cakravartins are preceded by Bala-cakravartins in which Bala may be the area around Balāhaka whence came the balāha horses for kings (*Balāhako nāma aśvarājaṁ*) in Lalitavistara 16.11. The great sage Vyāsa was born in Kṛṣṇadvīpa and he is known as Kṛṣṇadvaipāyana Vyāsa. Kṛṣnadvīpa is modern Kan(h)pur, where the site of

his hermitage exists. Here *dvīpa* means a city situated near a river. *advīpa* 'having no refuge' (Kāraṇḍavyūha) is not in Edgerton's *Buddhist Hybrid Sanskrit Grammar and Dictionary.*

10 *Interesting convergences of English words with Sanskrit*

°cide (suicide) *sad* 'destroy' (Gobhila's Śrāddhakalpa, Śiśupālavadha, Suśruta).

ether: Skt. *athari, °rī* 'flame' (RV 4.6.8), *atharya, atharyū* 'flickering, lambent' (RV 7.1.1), *atharyati* 'to flicker' (Naighaṇṭuka).

ewe: Skt. *avi* 'ewe' (Atharvaveda 10.8.31).

god is a participial formation meaning 'the invoked being' from IE base **ghu* 'to invoke', Skt. *hūta* 'invoked' (epithet of Indra). A striking parallel in *samyag-ghuta* (for °huta) 'properly kindled (fire)' occurs in Raghuvaṁśa.

him: Skt. *sīṁ* (Rigveda), loc.*sásmin* (Rigveda 1.152.6, 1.174.4, 10.95.11).

impel (*in* + *pellere* drive): the Latin root is cognate to Skt. √*pil* (*pelayati*) 'to throw, impel, incite' (Dhātupāṭha 32.65), to root *pel* (*pelati* Dhātupāṭha 15.34) or *pelayati* (Naighaṇṭuka 2.14) 'to go'.

intestines: Skt. *antastya* 'intestines' in Aitareya-brāhmaṇa. It is not cited in Klein.

in-und-ate, Lat. *unda* 'wave', Skt. √*und.*

mongoose: *madguṣa* 'ichneumon' in a lexicon.

sinew: *snu, snāvan* from the √*snu* 'to emit fluid'

stop: *stubh* 'to pause, stop' (Dhātupāṭha 10.34)

°th (suffix, as in heal-th): Skt. *°tha* (as in *tīrtha, artha, paktha*, Whitney §1163).

waste: √*vast, vastayate* 'to waste' Dhātupāṭha 33.10

water: *vadira* 'water' in a lexicon.

wed: *vedanam* 'marrying' (Manu, Yājñavalkya).

yesterday, yester (poetic), hesternal (the h° of *hyas*), Latin *hesternus*: Skt. *hyas, hyastana.*

According to Klein, *hither* is formed from the Teutonic demonstrative base **hi* (whence also he, here) with the comparative suffix *-ther*. Compare Latin *cis-, citr-*. The suffix *-ther* is compared with Skt. *-tara*, and is referred to Skt. *tatra*. The Latin *cistr-* meaning 'on this side of' is related to *cis. Hither* means 'this place': *hi* 'this' + *ther* 'place'. °*ther* is not the comparative suffix, but the Skt. suffix *-tra* denoting 'place': *a-tra* 'here, in this place', *ta-tra* 'there, in that place' (Wh. §1099). The IE grammarians have to accept that several elements of Sanskrit are alive in European languages.

Three suffixes are clearly distinguished in Skt.: (i) the comparative adjectival suffix *-tara* as in *priyatara* 'dearer' (Wh. §471a), (ii) the adverbial suffix *tra* with a locative sense: *atra* 'here', *tatra* 'there', *kutra* 'where' (Wh. §1099), and (iii) the nominal suffix *tra*: *pātra* 'cup', *vastra* 'garment' (Wh. §1185). These three variations have to be carefully distinguished in IE so that in *hither* 'in this place' the suffix *-ther* (Skt. *tra*) is adverbial and not comparative (Skt. °*tara*).

In Skt. *sa* is the base for the nominative *saḥ, sīm* is its accusative singular, and *sasmin* is the locative (RV 1.152.6, 1.174.4, 10.95.11). *Sako* 'he that man' occurs in Rigveda and Atharvaveda.

English has three cases: nominative *he* (Skt. *sa*), accusative *him* (Skt. *sīm*), and genetive *his*. The English *he*, *hi* in him and in his parallels Skt. *sī-* in the accusative *sīm*.

11 °*era* is a suffix for denoting the young ones of animals, e.g. *kukkuṭera* 'chicken' (Halāyudha).

12 Foreign Devils: Chinese Lao-yang-kwei.

13 *Gotama-gauraḥ* 'white Gotama' = *gaura-gotama* occurs in the commentary on Gaṇa-ratna-mahodadhi. Which Gotama is he?

14a *Gavāmayana* has been translated as 'turn of the cows', name of a periodical sacrifice' (MW). It is an year-long sacrifice of uttarāyaṇa 'the period of the progress of the sun to the north of the equator, the summer solstice', and dakṣiṇāyana or 'sun's progress south of the equator, the winter half year'. *Go* is rays of light, Sun (Nirukta 2.6, 14).

14b °*hāra* MW translates Nagarahāra as 'town-taking, name of a kingdom'. *-hāra* stands for *agrahāra* 'royal donation of land or village given to brāhmans'. It was a major Buddhist monastic domain. *Vihāras* were rāja-vihāra 'royal pleasure seat' (Vīracarita) and *ārāmas* 'place of pleasure' (Manu, Yājñavalkya) became saṅghārāmas. In Ajiṇṭhā and Trans-Gandhara (LC.2019:31–32), the suffix for the names of monasteries was *ṣaṇḍa*. Ajanta (Marathi Ajiṇṭhā) is Ajita-ṣaṇḍa 'the monastery dedicated to Ajita/Maitreya'. Compare *taru-ṣaṇḍa* 'group of trees' (Rāmāyaṇa 4.13.13, Pañcatantra), *druma-ṣaṇḍa* (Harivaṁśa, Rāmāyaṇa), *vṛkṣa-ṣaṇḍa* (Kāśikā on Pāṇini 4.3.38). The spots for meditation were a beach or a forest, with a pleasing ambience of trees, water, and natural surrounds.

15 Greek words cognate to Sanskrit.

Greek: *akantha* 'thorn' Skt. *kaṇṭaka.*

hydro- Skt. *udram* 'water', *udrin* 'abounding in water' RV, *anudra* 'waterless' RV.

kebos 'monkey' Skt. *kapi*.

adytum: The innermost part of a temple is adytum, from Gk. *aduton* 'innermost sanctuary', lit. 'a place not to be entered'. It is the neuter of the adj. *adutos* 'not to be entered' used as a substantive. Klein (1971:14) suggests its connection with Skt. *upā-du* 'to put on (clothes)' or perhaps with Skt. *doṣā* 'vespertine, western'. The root *du* 'go' occurs in the RV 10.34.5 *na daviṣebhiḥ* 'I will not go'. *du* or *dū* occurs in the Dhātupāṭha 22.46 and Vopadeva gives a number of conjugated forms. The Gk. adj *dutos* will be termed a past passive particle (with the suffix °*ta*) in Skt: *duta* like *gata* 'gone'. The Gk. roots have to be compared carefully with Skt.

botany: The etymology of the word botany goes back to Greek *botanikós* 'belonging to plants', *botánē* 'grass' from Gk. *bóskein* 'to posture' (Skeat 1948:56). Gk. *bósk*ein should be the Skt. root *bhakṣ* 'to eat' which goes back to the Rigveda. Klein (1971:90) derives botany from Gk. *botaniké̄* (*èpistémē*) 'knowledge of botany', from Gk. *botánē* 'pasture, fodder', which is related to *boské̄* 'food, fodder'. The probable IE root is *$g^w\bar{o}$ 'to feed'. The ending *-y* in botany is influenced by words like astronomy. Historical linguistics did not go back to Skt. roots. Gk. *bot-anikós* should be related to the Skt. root *bhaṭ* 'to nourish, maintain' in class 1P in the Dhātupāṭha 9.20. The root

bhaṭ can be compared to *bhaṭṭa* from *bhartṛi* 'one who maintains, protector, etc.', the feminine *bhartrī* means 'mother, nourisher'.

hydro-: Skt. *udra* 'a kind of aquatic animal' (Vājasaneyi-saṁhitā 24.37) and *udra* is water in *udrin*, *anudra* 'waterless' (RV 10.115.6), *sam-udra* 'sea' (Rigveda).

Greek has *mā́tēr* 'mother' in Doric and *patēr* 'father'. While *patḗr* has been traced to *pa* 'a child's word for father', similarly *mā́tēr* to child's lipword *ma*. The suffix °tṛ in the bases *pitṛ* and *mātṛ* clearly indicates that they are formations from the roots *pā* 'to protect' and *mā* 'to make, to give birth'. While the mother gives birth, the father provides security over the years of growing. The Greek forms go back to the solecisms *mātara-pitarau* in Pāṇini 6.3.32 and *pitarā-mātarā* in Rigveda 4.6.7, Pāṇini 6.3.33, *mātara-pitarau* in Rigveda 4.6.7.

poly°: Gk. prefix *polu-* meaning 'much, many', cognate with Latin *plus* 'more' is the Rigvedic *pulu* which occurs in compounds: *pulu-kāma* 'having many desires' (RV 1.179.5), *pulv-agha* 'doing much evil' (AV 10.86.21).

16 Horses: *vājinīvat* 'rivers Sindhu and Sarasvatī rich in horses' RV, AV, TB.

17 Sanskritization of European languages demands a new and unbiassed re-look. Thrace is cognate to Skt. *dhṛṣ* 'to dare, venture, surpass', Slav to Skt. *śravas* 'glory', Wend to Skt. √*vand* 'to praise, celebrate, venerate'. The Wend were a Slavic people of eastern Germany, chiefly peasants of Lusatia.

The Greek alphabet does not have signs for *ca* च and *ja* ज, *ya* य and va व, *śa* and *ṣa*. Even the ancient pronunciation of *Iōn* has to be resurrected from Indian sounds as *Yavana* (I = ya, o = va, n = na). The River Vakṣu from the root *vakṣ* 'to flow', known for its fast and perennial flow, had to become Oxus: O = Va, xu = kṣu. The adoption of the restrictive Semitic Phoenician script for writing the IE language Greek with its rich vowel and consonant heritage brought about unnatural changes.

°*th* which forms nouns of action, state, quality etc. has been correlated to °*tāti* (as in *sarvatāti*) in Klein's *Comprehensive Etymological Dictionary of the English Language*, 1971). W.D. Whitney, *Sanskrit Grammar*, 1950 §1163 gives the suffix °*tha* for action nouns: *śapatha, śayatha* (cf. heal-th, weal-th), sapta*tha* = seven*th*.

18 The etymology of Indra is the root *ind* 'to be powerful' in the Dhātupāṭha 3.29, Nirukta 10.8, Vopadeva, Sāyaṇa on RV 1.3.4, Uṇādi 2.28.

19 Sanskrit and Iranian

āftāb, mehtāb: in both °*tāb* means 'shine'. It is exciting to find *ātapa* for shine in *candrātapa* 'moonlight' in Daśakumāra-carita.

bāmi 'resplendent' as Balkh-e-bāmī 'The Resplendent Balkh': *bhāmī* (°min) 'shining, radiant, splendid' is from the Rigveda.

duā 'prayer' is Skt. *duvas* 'worship, reverence' (RV 1.14.1), *devasyau* 'worships, honours' (RV 3.2.8 etc.)

Ferghana: Prakaṇva is the name of a place in the Kāśikā on Pāṇini 6.1.153. It can be Ferghana?

nīm, compare *nema* 'half' (Nirukta 3.20).

pisatana 'female breast' is Skt. *stana* with the prefix *api°*, sometimes *pi* (*pi-dṛbh, pi-dhā*). It occurs in *api-kakṣa* 'the region of the armpits and shoulder-blades' (RV), *api-karṇa* 'the region of the ears' (RV 6.48.16).

Quda 'God' > *svadhā* 'benediction, blessing'.

Ray > *Rasā* 'name of a river' or 'a mythical stream flowing around the earth and the atmosphere', both meanings apply to the word in the Rigveda.

zamin: Skt. *jman* 'earth' Rigveda 7.21.6, 60.2, VS 17.6 occurs with five prefixes: upe-, uru-, dvibarha-, pṛthu, pari. It must have been a widely used word for 'earth'.

Zurvanism: compare √*jur* 'to become old' (Dhātupāṭha 26.47).

20 *Kānthaka* 'a particular substance coming from the town Kanthā' (MW) in Pāṇini 4.2.102. Kanthā is the suffix of the names of several cities, like Dākṣīkanthā 'Tashkent', Yahvarakanthā 'Yarkand'. It is not a proper name.

21 mīra 'sea, ocean' occurs in a commentary on the Uṇādi 2.25. It is the base of the popular feminine name Mīrā 'a daughter from the seas'. Compare Latin *mare* 'sea', Lithuanian *mārēs*, English *marine*.

22 *nīra* 'water' occurs in late Classical Sanskrit literature. It is *nīra* in Avesta and *neros* 'wet, moist' in Greek.

23 *pāda* 'foot' as a measure of 12 aṅgulas is found in the Śatapatha-brāhmaṇa, Śrautasūtras and Mārkaṇḍeya-purāṇa. What a coincidence that it tallies with the English foot = 12 inches.

24 *pañca-tattva*. In the system of Paracelsus sylph is the elemental spirit of the air, nymph of water, gnome of earth and salamander of fire.

sylph	elemental spirit of the air	sky
nymph	elemental spirit of the water	water
gnome	elemental spirit of the earth	earth
salamander	elemental spirit of the fire	fire
		air (vāyu)

25 पारावार cf. अवार-पार Pāṇ 4.2.93, 5.2.11 means 'ocean'.

पारावार the further and near shore, the two banks.

पारावारस्य नौः a boat which plies from one side to the other MBh.

पर्वतावार citramontane, cf. English cis- and citra-, ayond & beyond

26 Prakaṇva is the name of a place in the Kāśikā on Pāṇini 6.1.153. It can be Ferghana.

27 Pṛthā, also called Kuntī was one of the queens of Emperor Pāṇḍu, whose sons were Yudhiṣṭhira, Arjuna and Bhīma. Her name may be cognate to Gk. *parthênos* 'virgin'. Parthenon was the temple of Athena the virgin. The Gk. word is of uncertain origin. Pṛthā is derived from the root *pṛth*, like *pṛthak* 'separately, differently'. Virgin is separate or single.

28 The Ci-arutön Rock Inscription of Sovereign Pūrṇavarman is inscribed on a boulder lying in the bed of rivulet Ci-arutön where it joins the river Ci-sadane. The confluence of rivers is sacred in the Yājñavalkya-smṛti. The inscription is a state symbol and as such it has been placed at a sacred confluence. It reads:

vikkrāntasy-āvanipateḥ śrīmataḥ Pūrṇṇavarmmaṇaḥ
Tārumānagarendrasya Viṣṇor iva pada-dvayam//

This pair of feet of the mighty Sovereign, the illustrious Pūrṇavarman of the magnificant capital of Tārumānagara, is like (*iva*) those of Viṣṇu. *Nagarendra* means his grand capital while Pūrṇavarman is lord of the earth (*avanipati*). Two symbols are attached to the heels of his feet. Feudatory kings on an audience with Sovereign Pūrṇavarman had first to pay homage to his feet incribed on a rock at the sacred confluence. It was the royal protocol of *pada-grahaṇa* or clasping the feet of the senior as a mark of defferential subservience. It can be seen in the Manusmṛti and Kumāra-sambhava (MW). It is reflected in literary classics like BālaRāmāyaṇa (*padātilavaḥ* 'most humble person') and in Mahāvīracarita (*pada-paricāraka*). The non-legible cursive writing has been identified as 'shell-script' by J.G. de Casparis (*Indonesian Chronology*, Leiden, 1978:88). It is *śaṅkha-likhita-vṛtti* "perfect in its faultless conduct" (Mahābhārata), *śaṅkha-likhita-priya* 'a friend of strict justice' (Kathāsaritsāgara): The Śaṅkha-likhita-smṛti by the two sages Śaṅkha and Likhita has to be located (Monier-William, *Indian Wisdom* p.203).

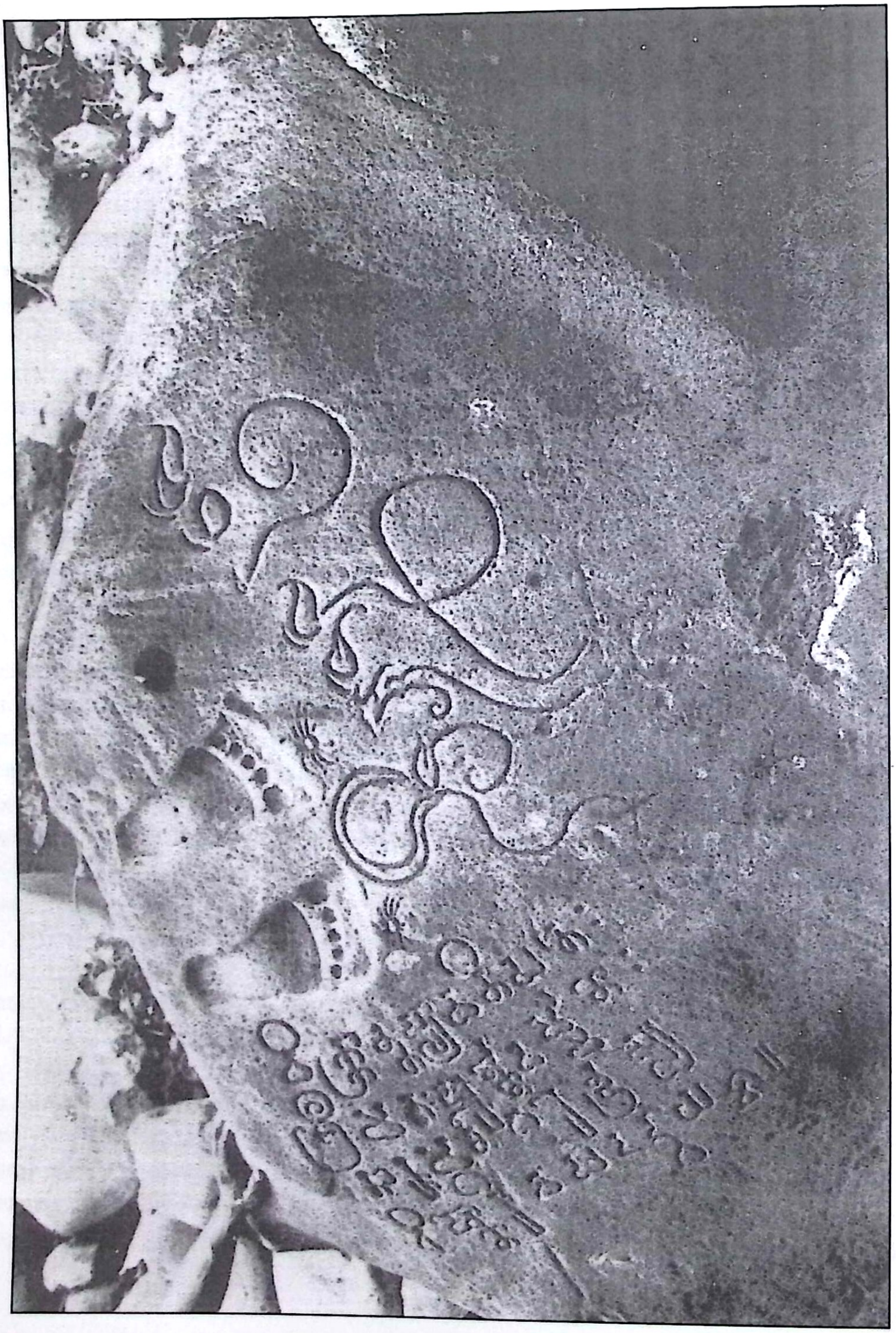
In front of the footprints are two spiders or *kṛmi*. *Kṛmi* 'worm, insect, spider' is the name of the son of Uśīnara (Harivaṁśa), and of the brother of Rāvaṇa (MW). Kṛmi is a nāga-king in the Mvy 3248 and Māy 246.33. Kṛmiśa (Kṛmiṣa) is a yakṣa in Divy 434.18f. Uśīnara are an ancient people of Central Asia (AitBr, Pan, Un 4f, MBh). Nāgarāja are foreign chieftains. The spiders near the feet of Pūrṇavarman are tribal chieftains who pay homage to his feet. Such visible subservience was a part of the imperial state ceremonies during the British Raj: the Maharajadhiraja of Bikaner was appointed *page* to His Imperial Majesty the King Emperor George V at the Coronation Darbar at Delhi in 1911 (*The Indian Year Book* 1943–44: 1180).

29 Roma people are Ḍoma 'living by singing and music' (Tantrasāra). *Ḍomba* are mentioned in VarBṛS.87.33 (v.l. ḍumba), Kathās 13.96, Rājat 5.

30 Śākuntalopākhyāna occurs in the Mahābhārata 4.2815–3125.

31 *Sāmpriyaka* 'inhabited by people who are dear to one another' in rājanyādi-gaṇa. The word *sampriya* 'being on friendly terms with, mutually dear' occurs in the Vājasaneyi-saṁhitā, Taittirīya-saṁhitā and the gṛhyasūtras.

32 The architectural term *sarvatobhadra* 'building having continuous galleries around' reminds of Angkor Wat in Cambodia. The palace of a supreme monarch, especially one with seven stories, is a *vimāna* in the Mahābhārata and kāvyas. King Sūryavarman must have envisioned the Angkor Wat as *sarvatobhadra vimāna*, the supreme sky-kissing palace ever sanctified by the auspicious architecture of the sprawling galleries.



Inscription of Pūrṇavarman

33 °*śat* in *daśat* 'consisting of ten' MaitrS, TS, TBr, ŚBr, TāṇḍyaBr, compare *triṁśat* '30', *catvāriṁśat* '40', and *pañcāśat* '50'.

34 Śiva is imaged as 'lord of battle' (*raṇa-svāmin*) in the Rājataraṅgiṇī. It explains the use of five tridents on the five imperial banners of Chinggis Khan.

35 Smaradahana is the most well-known kakawin (kāvya) of Indonesia and is frequently illustrated on palmleaf manuscripts. It should be compared with Kāmadahana chapter of the Liṅgapurāṇa,

36 Soma is brought by the eagle (*śyena-hṛta*) in the Śatapatha-brāhmaṇa and Kātyāyana-śrauta (MW). The Sun brings the Veda (*Vedavāhana*) in the Mahābhārata. The *śyena-hṛta* has been depicted on panel DV II.5 discovered from Dandan-uiliq, Khotan (see Lokesh Chandra, *The Buddhist Cosmopolis* 2014:131).

37 Steel is *tīkṣṇa-sastram, śastram* and *śastrāyasam* in Skt. lexicons. Greek Romani has *šastir* for 'steel'. The Roma were also making swords of steel and must have travelled far and wide as makers of armaments. Steel was made in Puṣkalāvatī in Gandhara, and from it came the Persian *faulād* and Greek *proklais* for steel ore.

38 The origin of the word stūpa has been discussed over and again. *Stupa* (with short u) is 'a knot or tuft of hair' in Vājasaneyi-saṁhitā and Śatapatha-brāhmaṇa. It is *stukā* 'a knot or tuft of hair or wood' in the Rigveda, Atharvaveda and Śatapatha-brāhmaṇa. Stūpa 'a knot or tuft of hair, the upper part of the *head*, crest, summit (cf. Gk. *stúpos*), in the Rigveda, Taittirīya-saṁhitā and Pañcaviṁśa-brāhmaṇa. The Gk. meaning of summit leads to the possibility of stūpas being erected to indicate the boundaries of *crown* lands. Some Buddhist terms go back to royal contexts as well as Vedic concepts (like *mauneya*). In the Atharvaveda *viṣita-stūpa* means 'one whose tuft of hair has been loosened'.

39 Tutelary deity: *kṣetrādhidevatā* (t.d. of a consecrated ground in Prayogāmṛta), *kṣetrādhipa*, prevalent deity: *prāyodevatā* (Nirukta 7.4), *pratyadhidevatā* (Harṣacarita), guardian goddess: *varūtṛ* (RV), *varutri* (RV, TS, VS, ŚBr), local deity: *sthalīdevatā* (Meghadūta).

40 Vajracchedikā has been mistranslated as 'Diamond-cutter'. The word *chedikā* means a commentary, analysis. *Pada-bhañjana* is 'separation or analysis or explanation of words' and *pada-bhañjikā* is a commentary which separates or analyses or explains words' (both are cited from a lexicon by MW).

41 °*vālā*: The Hindi suffix °*vālā* can be seen in āsutī*vala* 'brewer' (Pāṇini 5.2.112) *prāsādivārika* 'an attendant in a monastery' (Buddh), *āsutīvala* 'brewer' (Pāṇini 5.2.112), *śatruvala* 'having enemies' (Siddhāntakaumudī on Pāṇ 5.2.112). Hindi *joṛnā* > *yauṭ* 'to join together' in Dhātupāṭha 9.2. Lexicons have N1A words like *vihāna* 'morning'. *Maśakaḥ* 'leather water bag' from the Kātyāyana-śrautasūtra is alive in Hindi.

42 Monier-Williams has entries from Wilson's dictionary which are not from Skt. texts, e.g. *valamba* for *avalamba* 'perpendicular', *vaskaḥ* 'perseverance'. They are *apaśabda* which are compared to a deer as grammar is to a lion. Some words in Wilson are wrong spellings, e.g. *pārabhṛtam* 'present' for *prābhṛtam*.

Words from lexicons show all kinds of errors. *mucuṭi* 'fist' is *muṣṭi* in Tamil spelling. *śaya* is a wrong reading of *śapaḥ* (= śāpaḥ). Misspellings: *hrīku* for *hrīka* 'modest':

stīmita 'moist' for *stimita*, *suma* 'moon' for soma, *utphāla* for *utpāta* 'water spring', *udvānam* for *uddhmānam* 'stove', *vatokā* L. is *avatokā* 'woman miscarrying from accident' (Atharvaveda, Vājasaneyi-saṁhitā), *navataḥ* 'woollen cloth' for *namataḥ*, *cāla* L. 'blue jay' for *cāṣa*, *śilā* 'tendon' for *sirā*. They are vox nihili (कूट शब्द).

43 The root *yaj*: *prayakṣa* means *pūjya* in Sāyaṇa on RV 1.62.6, *yajata* 'holy, sublime' of the RV is Avesta *yazata*.

44 *yaṣṭi* occurs in the Dhāraṇī of Pure Radiance (LC.2022:183) in the sense of a pillar. It is also found in the Śatapatha-brāhmaṇa (ŚBr.) etc. (MW). This dhāraṇī is termed *Raśmi-vimala-Viśuddhaprabhā-dhāraṇī* in the Tibetan Kanjur. The same concept in *raśmi-pavitra* 'purified by rays' in the Taittirīya-brāhmaṇa. The Vājasaneyi-saṁhitā has *marīcīpa* 'drinking in or absorbing particles of light', a class of rishis in the Mahābhārata and Rāmāyaṇa (MW). The Khotanese title of this dhāraṇī ends with *mudrā* 'meditation' (LC.2022:168). We have done its semantic elucidation, to which two new passages may be added: *kapāṭa-mudrā* 'shutting a door' in Vikramāṅkadeva-carita of Bilhaṇa, and *nidrā-mudrita* 'sunk in sleep' in Daśakumāra-carita. The *marīcīpa* rishis are shown in LC.2022:171 colour plate. Harṣacarita speaks of *prabhālepin* 'covered with splendour' (MW).

45 Kailāśa was a source of silver for India as is evident in its synonym *Rājatādri* in Śiśupālavadha, and *Rūpyācala* in Śaṅkaravijaya. Kubera is the Lord of Kailāśa (*Kailāśanātha*) in Vikramorvaśī and Raghuvaṁśa 5.28. Kālidāsa glorified the Kailāśa in his Meghadūta as a poet of nationalism.

46 Rocana. *Gaṇḍa-grāma* means a large village L. (MW). *Gaṇḍa* 'best, excellent' (only in compounds). Gaṇḍavyūha would mean 'the supreme domain' and refers to Bamiyan the prime origin of the Avataṁsaka denomination to which it belongs. The Supreme Buddha of the Avataṁsaka is Rocana (Jap. Roshana) to whom the grand Todaiji monastery is dedicated at Nara, Japan. Rocana (sometimes Rocanā) 'luminous sphere' is one of the three spheres: (i) *rajas* 'atmosphere', (ii) *divaḥ* or *svar* 'sphere of light', and (iii) *rocanā divaḥ* 'luminous sphere' in the Rigveda, Atharvaveda, Taittirīya-saṁhitā and Vājasaneyi-saṁhitā. The relationship of the Avataṁsaka with the Vedic tradition deserves a detailed study.

47 I have discussed the name Konākamana in *Embedded Narratives of Buddhism* (Śp.657, 2019:41–45). It is a Tocharian word and means: *konāka* 'sun' + *mana* 'moon'. Bhānucandra is the name of a prince in the Vāyupurāṇa. Sun and Moon together were a symbol of royalty.

48 samāja. Aśoka's First Rock Edict of Girnar says *na ca samājo katavyo* 'and no festival meeting must be held' (Hultzsch). Manusmṛti 9.84 speaks of *prekṣā-samājau* 'public shows and assemblies' (MW). *Samāja* must have entailed cruelty to animals.

49 tūṣa. Dhāraṇī 2 speaks of the pillar shining with gems (*maṇi-tuṣṭa*): *tuṣṭa* stands for *tviṣṭa* from the root *tviṣ* 'to shine, glitter' in Rigveda 8.96.15, Nirukta, Bhāgavata-purāṇa 10.46.45 (present participle *tviṣyat*) (MW). *Tūṣa* 'border of a garment' is a Vedic word, found in Kāṭhaka, Taittirīya-saṁhitā and Taittirīya-brāhmaṇa. Border is the shining fringe.

50 The Greek script is ultimately derived from the Semitic Phoenician. There were too many uncertainties and peculiarities in the original scripts whence evolved Phoenician. The symbol Λ appears in the Lycian alphabet where it denotes some kind of *e* sound, besides E (= *i*) and P (= *a*). The Greeks adapted the Phoenician alphabet to their needs. The consonants b g d l m n r were taken over without change. The Phoenician alphabet was entirely consonantal, and vowels had to be supplied by the reader. The Greeks used some of the Phoenician signs to represent vowels: *aleph* was used for *a*, *'ain* (Semitic guttural) for *o*, *hā* for *e*. A new symbol was invented for *u* (upsilon). The guttural *Ḥeth* was for *h*. Symbolising of vowels was a Greek development. The Ionians made changes and used the symbol of *h* to denote long *ē* and discarded the symbol of *v (w)*. Ultimately all the local variations were given up in favour of Ionian which was adopted officially at Athens in 403 BC. Ionian had not provided for *c j y v š* and other sounds of IE. The original pronunciation of *Ion* itself was forgotten. It was retained in the Indic script as Yavana (I = ya, O = va, N = na). The dialectal variant was Yonaka योनक, where *o* was treated as a vowel and not a consonant.

The Greeks had passed the script(s) to Italy. The art of writing was known in Rome at least as early as 600 BC. The Venetic inscriptions show accentuation which has a close resemblance to the method of denoting accent in the pada-pāṭha of the Rigveda. As the Roman alphabet was not derived from Ionic, H retained its original aspirate sound, and *f* is a labial aspirate.

The River Vakṣu became Oxus (O = va, x = kṣ, u = u) in which the *Va* had to be written as *O*. Defficiency of script was followed by mispronunciation. It has misled the reconstruction of Indo-European. Moreover, IE is based on very late forms of European languages as compared to Sanskrit. IE constructs cannot be pronounced. How could they have been a language spoken over an immense geographic expanse. The IE theory deserves a total reconsideration.

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TABLE OF ALPHABETS II

	Hebrew name of letter	Apparent meaning	Greek name	Moabite	Cretan	Theraean	Ionic	Attic	Corinthian	Chalcidian	
1	āleph (alf)	ox	alpha	𐤀	A A	A A	A	ⱯA* A	A A	A	1
2	bēth (bēt)	house	bēta	𐤁	ᑫ	ɔ ɔ	B	B	ᑌ ᒉ Ʌ	B	2
3	gimel (gaml, giml)	camel	gamma	𐤂	Λ	⅂ ⅂	⅂	Λ	))	<	3
4	dāleth (delt)	(folding) door	delta	𐤃	Δ	Δ	Δ	Δ	Δ	D	4
5	hē	lattice window (?)	ei	𐤄	Ǝ Ǝ	Ǝ	Ǝ	Ǝ	B Ǝ Ǝ	E	5
6	wāw	hook, nail	vau (digamma)	𐤅	ᒉ Ʌ				ᖷ	F	6
7	zayin	weapon (?), olive (?)	zēta	𐤆	I	丰 丰	I	I	I Ξ	I	7
8	ḥēth (ḥēt)	fence or barrier (??)	(h)ēta	𐤇	B H	B	B	B	B	B	8
9	ṭēth (ṭēt)	a winding (??)	thēta	𐤈	⊕	⊕	⊕	⊕	⊕	⊕	9
10	yōd	hand	iōta	𐤉	ꙅ ≷	ꙅ ≷	I	ꙅ* I	≷	I	10
11	kaph	bent hand	kappa	𐤊	ꓘ	ꓘ	ꓘ	ꓘ	ꓘ	K	11
12	lāmed (lamd)	ox-goad	lambda	𐤋	ᒣ	ᒣ	ᒣ	ᒣ* ᒍ	ᒣ	L	12
13	mēm	water	mu	𐤌	ᴍ Ш I	M	M	M	M	M	13
14	nūn	fish	nu	𐤍	И	И	И	И	И	N	14
15	sāmek (samk)	prop (?)	xei	𐤎			Ξ		Ξ	⊞	15
16	ʿayin	eye	ou	𐤏	O ⊙	O	O	O	O	O	16
17	pē	mouth	pei	𐤐	Γ	Γ	Γ	Γ	Γ	P	17
18	ṣādē	fish-hook (?)	(see no. 7)	𐤑	M	M			M	M И	18
19	ḳōph	eye of needle (??)	koppa	𐤒	Ϙ	Ϙ	Ϙ	Ϙ	Ϙ	Ϙ	19
20	rēsh	head	rhō	𐤓	ᑫ	ᑫ	ᑫ	ᑫ	ᑫ	P	20
21	shin, sin	tooth	sigma, san	𐤔			ʃ ≷	ϟ ≷		≷	21
22	taw	mark	tau	𐤕	T	T	T	T	T	T	22
23											23
24											24
25											25
26											26
27											27
28											28
29			u		V	V	V Y	V	Y V	Y	29
30			phei				Φ Φ	Φ	Φ	Φ	30
31			khei				X	X	X +	+	31
32			psei				Ψ		Ψ	Ψ	32
33			ō				Ω				33
	1	2	3	4	5	6	7	8	9	10	

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* Forms with an asterisk come from a very early vase inscription and are found on no other Attic inscription.
For further notes on these alphabets see the Table facing p.432 in Volume III.

DHĀRAṆĪS IN THE TAISHŌ TRIPIṬAKA IN SIDDHAM SCRIPT

Prof. Zieme wrote on the Uṣṇīṣavijayā-dhāraṇī (UVD) in the Annual Report of the International Research Institute for Advanced Buddhology at Soka University (2022:26.265–75). On p.271 "All the Tathāgatas" (AT) of the Uigur is replaced by "Great Sun" (= Mahāvairocana) in Chinese. "All the Tathāgatas" means Mahāvairocana and it is correctly rendered by Chinese. In the Sarvatathāgata-tattva-saṅgraha (STTS), the root tantra of the Vajradhātu maṇḍala, Sarvatathāgata means Mahāvairocana. *Sarva* is a qualitative indication of "Supreme", and not a denotation of "all". *Sarva* suggests "absolute". The opening verses of the STTS are clear that Sarvatathāgata is a "proper noun". "At that time, Sarvatathāgata filled this Buddhakṣetra like sesame seeds ... Manifesting the sambhoga-kāya Sarvatathāgata spoke ..." Sarvatathāgata means the Supreme Tathāgata endowed with all the supernal qualities. In the Niṣpanna-yogāvalī the mantra of Vajradhātu Vairocana is: *oṁ sarvatathāgata mahāyogīśvara hūṁ*. In the Viṣṇu-sahasra-nāma-stotra (149th chapter of the Anuśāsana-parva of the Mahābhārata) *Sarva* and *Śarva* (in the fourth stanza) are two of the thousand epithets of Viṣṇu.

The Supreme Tathāgata is compared to the holy sands of the sacred Gaṅgā River to highlight immaculate purity and blissful sanctity. The plural forms are the majestic plural for reverence. The Sanskrit text reads: *Tathāgata-koṭīnāṁ Gaṅgā-nadī-vālukā-samānāṁ* and later on *Tathāgata-gaṅgā-nadī-vālukā-koṭi-nayuta-śatasahasrāṇām*. In the second occurrence the sequence of numbers is disturbed. The high numbers of millions refer to the spiritual voltage of the Supreme Tathāgata and not to a multiplicity of Tathāgatas. His unequalled (*asama*) radiance (*avabhāsa*) is pervading the entire (*samanta*) ambience, and his thousands of rays (*sahasra-raśmi*) are omnipresent blessings.

Samyak-sambuddha is another expression for Supreme Buddha.

The dhāraṇīs have mystifying symbolic terms to induce meditation. It is in accord with the Vedic dictum *devāḥ parokṣa-priyāḥ* i.e. gods love the cryptic. In the Brāhmaṇas and Śrauta-sūtras *brahmodya* is a playful discussion of theological problems.

In a dhāraṇī the Supreme Buddha empowers a goddess who listens to and complies with the prayers of a devotee. The technical term for empowered is *adhiṣṭhita* and sometimes its synonym *pratiṣṭhita*. In turn, the devotee is blessed (*adhiṣṭhita*) by the goddess. One invokes the goddess to become immune from maladies, adversities and to attain a positive destiny. A dhāraṇī is (i) to avoid physical ailments (*nīvarṇa*), (ii) to be delivered from mental afflictions (*āvaraṇa*), (iii) to be absolved of all sins (*pāpa*), (iv) to take away the fear of death (*maraṇa-bhaya*), (v) to lead to the way of Bodhi.

The goddess is addressed as *mudre mudre Mahāmudre* (vocative case). *Mudrā* means meditation. Mahāmudrā is also the proper name of the goddess. Details can be seen in the chapter on the dhāraṇī of goddess Viśuddhaprabhā (lit. Pure Radiance) in my *Dynamics of Indic Culture* pp.168–69.

English has the word "bathysophical" which was translated by my father Prof. RaghuVira as *gabhīra-jñānīya*. The dhāraṇīs had to be bathysophical to ensure physical and metaphysical well-being for mystic glossemes, like *jaṁ*, *traṭ*. *Jaṁ* stands for *jaya* 'be victorious over the malady'. Its

ending ṁ indicates that it is an abbreviated form (जं). *Jaḥ* is *jaḥi* 'kill' (imperative of the root *han*): kill the evil epiphanies. *Traṭ* is from the root *trā* 'to protect' with a final hard cerebral *ṭ* for striking efficacy. Insertion of vox mobili (कूटशब्द) was to endow the dhāraṇīs with entheos (*divya-śakti*).

The stunning numerical words are not high numbers, but indicate *perfect* efficacy of the blessings of the Supreme Tathāgata, and are *not* millions of them. "Hyperbole" is a frequent strategy of grandiosity.

Mahāmāyūrī (Oldenburg p.162) says that "may the Drāmiḍa mantras bring siddhi" (*sidhyantu drāmiḍā mantrapadāḥ svāhā*). The South Indian words have to be interpreted in context.

I published a *Sanskrit-Japanese Dictionary of Dhāraṇīs* (Śatapiṭaka no.273). It clarifies technical terms like *adhiṣṭhita* 'empowered', Sarvatathāgata, the function of a dhāraṇī in life, esoteric bījākṣaras (hieronyms) like *hūṁ phaṭ hrīḥ* for enhancing the magical power of the mantra. Kalpa is not the mantra (dhāraṇī) but the complete ritual for performing the ceremony of a dhāraṇī to ensure the well-being of the devotee who commissions it.

The deification of scriptures goes as far as the Vedic period. *Ṛtāvan* is "accepting sacred works as gods" in the Rigveda, Atharvaveda, Vājasaneyi and Taittirīya recensions of the Yajurveda. This is alive as far as Japan, when the Soka Gakkai accords the status of a deity to the Lotus Sutra.

The word dhāraṇī is the yogic dhāraṇā. In eightfold yoga, the three supreme stages are *dhāraṇā*, *dhyāna* and *samādhi*. For this we have to consult yoga texts that detail *dhāraṇā*. *Dhāraṇā* is nāda-yoga in which the devotee recites the mantra absorbed in total silence. *Dhāraṇā* is concentration within to activate the inner realms for the full efficacy of the dhāraṇī mantra. *Dhāraṇā* 'keeping in remembrance, memory' occurs in the Taittirīya-āraṇyaka. It is immovable concentration of the mind in Vedāntasāra. The root *dhṛ* and noun *dhāraṇī* are the immovability.

The **Taishō Tripiṭaka** has some dhāraṇīs in the Siddham script. They are being edited in the following pages.

T 974B *Bucchō-sonshō darani*

1. Salutation. नमो भगवते त्रैलोक्यप्रतिविशिष्टाय बुद्धाय भगवते। Salutation to Lord Buddha supreme in the three universes

2. Purification. तद्यथा। विशोधय २ सम २ समन्तावभास-स्फरण-गति गगन-स्वभाव-विशुद्धे। Purify me, ameliorate me, you who pervade the entire ambience (*avabhāsa*) and you who are as pure as the sky.

3. Consecration with mantras: अभिषिञ्चतु मां सुगत-वर-वचनामृत-ाभिषेकैर् महामन्त्रपदैः। Consecrate me with the powerful mantras that are the ablution of the noble and nectarine words of the Sugata.

4. Prolong my life. ओं आहर-आहर आयुः संधारणि। Come, come, and endow me with a long life.

The vocative *sandhāraṇi* stands for the imperative. All the vocative invokings are semantic imperatives, to imply supreme reverence to the deity.

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5. Purification. शोधय २ गगन-विशुद्धे उष्णीषविजय-विशुद्धे सहस्त्र-रश्मि-संचोदिते सर्वतथागतावलोकनि षट्-पारमिता-परिपूरणि सर्वतथागत-हृदय-ाधिष्ठान-ाधिष्ठिते। Purify me, You who are pure like the luminous sky, radiant like supreme victory, luminiscent with thousands of [divine] rays, you who contemplate on the Supreme Tathāgata, you who have perfected the six pāramitās, and are empowered by the profound blessings of the Supreme Tathāgata.

In the introduction to the dhāraṇī Lord Amitayus Tathāgata commands Avalokiteśvara to spread it among people afflicted with various ailments and short life so that they lead a hale and hearty life. The goddess of the dhāraṇī meditates on Avalokiteśvara alongwith the Supreme Buddha to become empowered.

The root *śudh*, and *viśuddha* or *pariśuddha* mean 'to be pure in a ceremonil sense', 'to remove impurity'. This goes back as far as the Taittirīya-saṁhitā and Vājasaneyi-saṁhitā of the Yajurveda.

6. Grant me a healthy body. महामुद्रे वज्रकाय-संहतन-विशुद्धे सर्वावरण-ापद्रव-गति-परिशुद्धे प्रतिनिवर्तय आयुः शुद्ध-समय-ाधिष्ठिते मणि-मणि महामणि तथागत-कोटि-परिशुद्धे विस्फुट। बुद्धि-शुद्धे जय-जय विजय-विजय।

Goddess of deep meditation (Mahāmudrā), sturdy in your adamantine body,
you who keep away physical ailments, and other disorders,
prolong my life, you strengthend by inmaculate vows (*samaya*),
you the jewelline, you the super-jewelline, empowered by the
Supreme (*koṭi*) Tathāgata, blossom forth, you the pure intention, be victorious, ever victorious.

7. स्मर-स्मर सर्वबुद्धान्। Salutation to the [Seven] Supreme Buddhas

नमो विपश्यिने तथागताय।
नमो शिखिने तथागताय।
नमो विश्वभू तथागताय।
नमो क्रकुच्छन्दाय तथागताय।
नमो कनकमुनिये तथागताय।
नमो काश्यपाय तथागताय।
नमो शाक्यमुनिये तथागताय।
नमो आर्यावलोकितेश्वराय बोधिसत्त्वाय।

8. Make my body a vajra. [अ]धिष्ठित-शुद्धे वज्रि वज्रगर्भे वज्रं भवतु मम शरीरं सर्व-सत्त्वानां च। You the immaculate being, empowered (*adhiṣṭhita*) [by the Supreme Buddhas, [strong like] the vajra, vajra in essence (*garbha*), make my body strong like the vajra as well as the bodies of all beings.

9. Assurance of the Supreme Buddha. काय-परिशुद्धे सर्व-गति-परिशुद्धे सर्वतथागताश्च मे समाश्वासयन्तु सर्वतथागत-समाश्वासाधिष्ठिते बुध्य-बुध्य विबुध्य-विबुध्य बोधय-बोधय विबोधय-विबोधय समन्त-परिशुद्धे सर्वतथागत-ाधिष्ठान-ाधिष्ठिते महामुद्रे स्वाहा। समाप्त।

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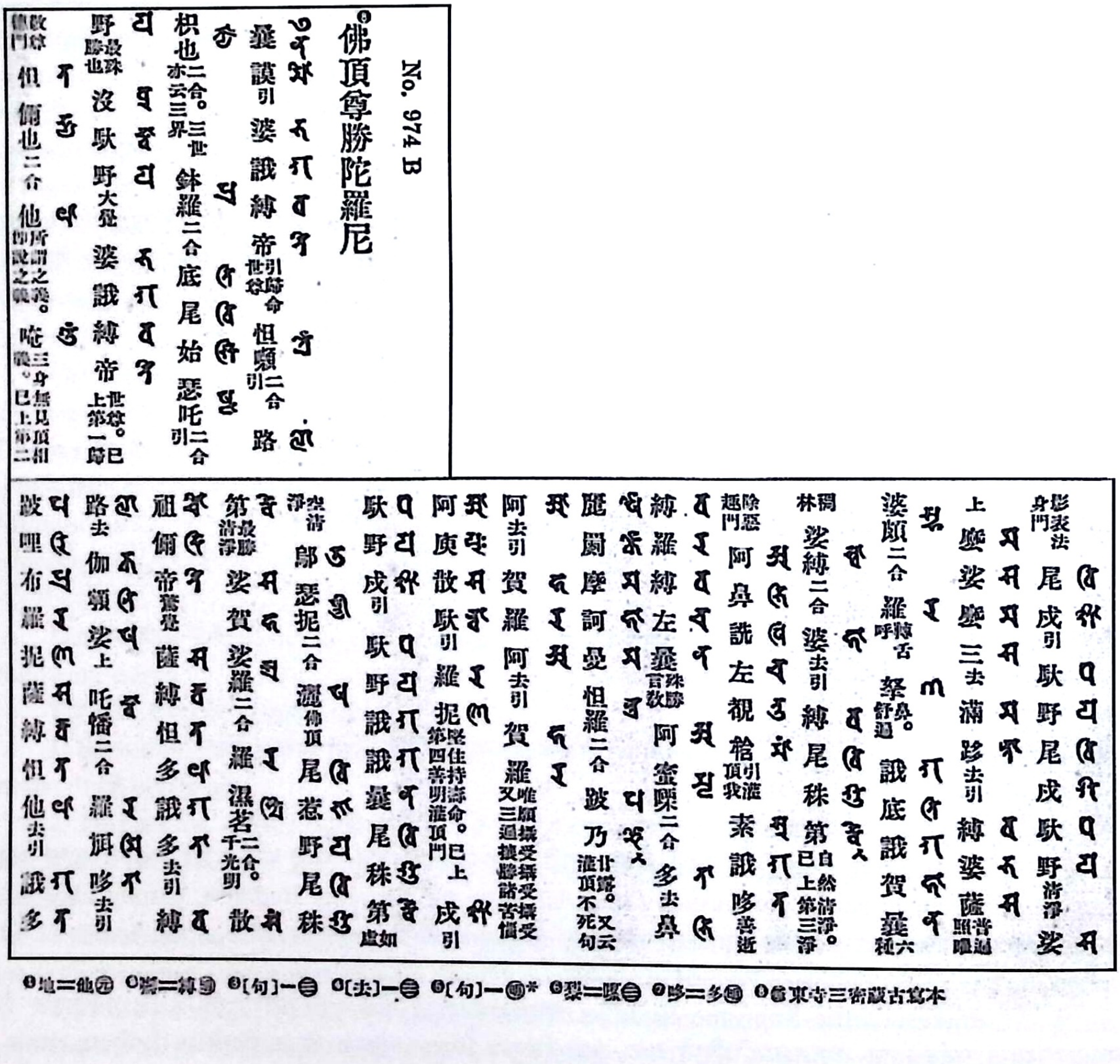
Pure in body, pure in all your actions, [may you make] the Supreme Tathāgata assure me [of a hale and hearty] life, [by virtue of] your being blessed by the assurance of the Supreme Tathāgata. Enlighten me, enlighten me fully, you perfectly immaculate, empowered as you are by the profound blessings of the Supreme Tathāgata, O Goddess of Supreme Meditation (Mahāmudr*e* is vocative).



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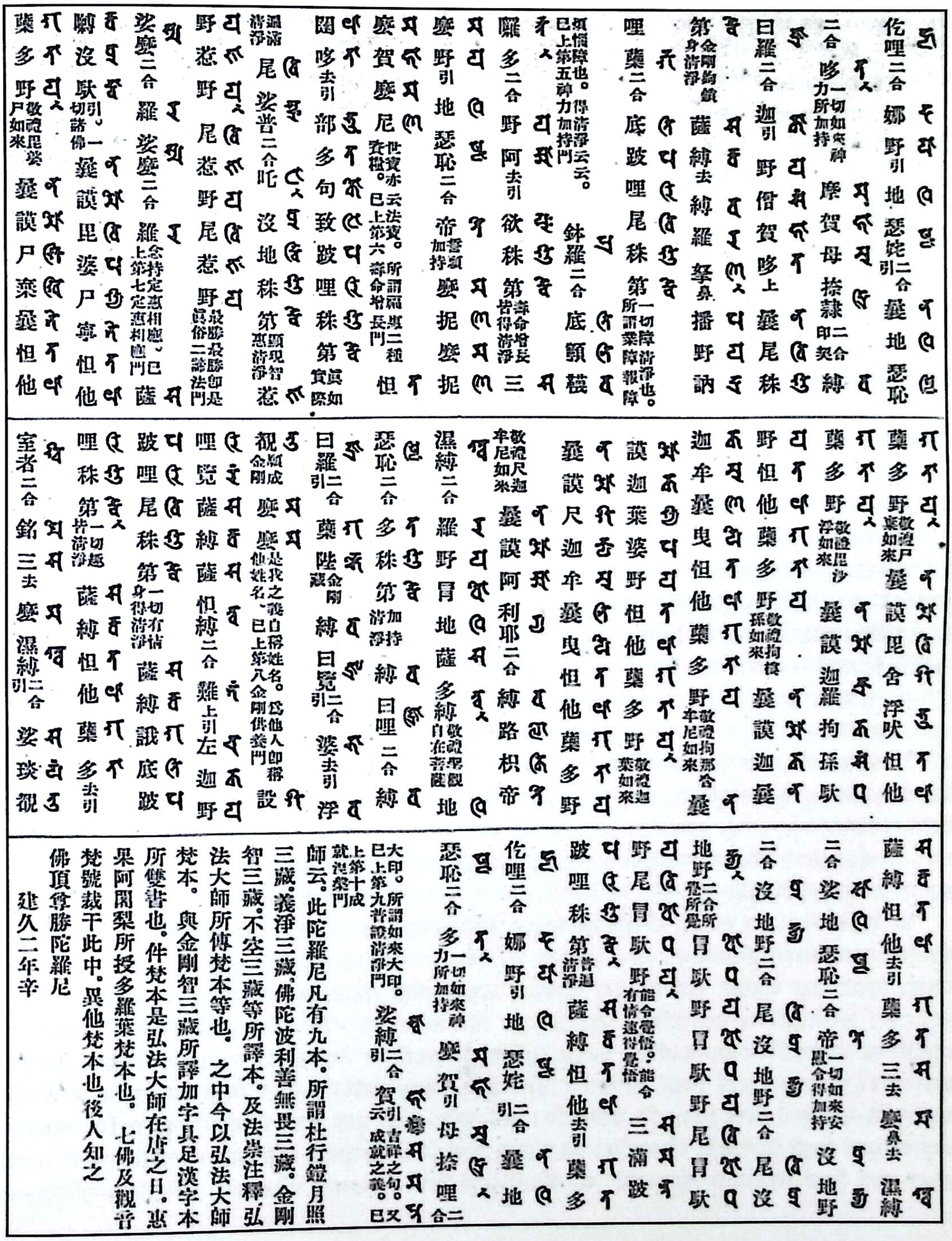

佗哩二合 娜野引 地 瑟恥二合引 曩 地 瑟恥
二合 哆一切如來神力所加持 摩 賀 母 捺 隷二合印契 縛
日羅二合 迦引 野 僧 賀 哆上 曩 尾 秣
第金剛鉤鎖身清淨 薩 縛去 縛 羅 拏鼻 播 野 訥
哩 曩二合 底 跛 哩 尾 秣 第一切障清淨也。所謂業障報障
煩惱障也。得清淨云云。已上第五神力加持門 鉢 羅二合 底 額 襪
囉 多二合 野 阿去引 欲 秣 第壽命增長皆得清淨 三
麼 野引 地 瑟恥二合 帝加持 麼 捉 麼 捉
麼 賀 麼 尼 世寶亦云法寶。已上第六壽命增長門 所謂福慧二種資糧 怛
闥 哆去引 部 多 句 致 跛 哩 秣 第眞實際如
滬涌清淨 尾 娑啓二合 吒 沒 地 秣 第顯現智慧清淨 惹
野 惹 野 尾 惹 野 尾 惹 野最勝最勝即是眞俗二諦法門
娑麼二合 羅 娑麼二合 羅 上念持定惠相應。已上第七定惠相應門 薩
嚩 沒 馱引。一切諸佛 曩 謨 毘 婆 尸 寧 怛 他
曩 多 野敬禮毘婆尸如來 曩 謨 尸 棄 曩 怛 他

曩 多 野敬禮尸棄如來 曩 謨 毘 舍 浮 吠 怛 他
曩 多 野敬禮毘沙浮如來 曩 謨 迦 羅 拘 孫 馱 怛 他
野 怛 他 曩 多 野敬禮拘孫如來 曩 謨 迦 曩
迦 牟 曩 曳 怛 他 曩 多 野敬禮拘那含牟尼如來 曩
謨 迦 葉 波 野 怛 他 曩 多 野敬禮迦葉如來
曩 謨 尺 迦 牟 曩 曳 怛 他 曩 多 野
敬禮釋迦牟尼如來 曩 謨 阿 利 耶二合 縛 路 枳 帝
濕 縛二合 羅 野 冐 地 薩 多 縛敬禮聖觀自在菩薩 地
瑟恥二合 多 秣 第加持清淨 縛 日 哩二合 縛
日 羅引二合 曩 陛金剛藏 縛 日 覽引二合 婆去引 浮
覩金剛成 麼 麼是我之義自稱姓名。爲他人即稱他姓名。已上第八金剛供養門 設
哩 覽 薩 縛 薩 怛 縛二合 難上引 左 迦 野
跛 哩 尾 秣 第一切有情身得清淨 薩 縛 誐 底 跛
哩 秣 第一切趣皆清淨 薩 縛 怛 他 曩 多去引
室 者二合 銘 三去 麼 濕 縛引二合 娑 琰 覩

薩 縛 怛 他 曩 多 三去 麼鼻去 濕 縛
二合 娑 地 瑟恥二合 帝一切如來安慰令得加持 沒 地 野
二合 沒 地 野二合 尾 沒 地 野二合 尾 沒
地 野二合所覺 冐 馱 野 冐 馱 野 尾 冐 馱
野 尾 冐 馱 野能令覺悟。能令有情速得覺悟 三 滿 跛
跛 哩 秣 第普遍清淨 薩 縛 怛 他去引 曩 多
佗 哩二合 娜 野引 地 瑟姹引二合 曩 地
瑟恥二合 多一切如來神力所加持 麼 賀引 母 捺 哩二合
大印。所謂如來大印。已上第九普證清淨門 娑 縛引二合 賀吉祥之句。又云成就之義。已上第十成就涅槃門
師云。此陀羅尼凡有九本。所謂杜行顗月照
三藏。義淨三藏。佛陀波利善無畏三藏。金剛
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法大師所傳梵本等也。之中今以弘法大師
梵本。與金剛智三藏所譯加字具足漢字本
所雙書也。件梵本是弘法大師在唐之日。惠
果阿闍梨所授多羅葉梵本也。七佛及觀音
梵號裁干此中。異他梵本也。後人知之
佛頂尊勝陀羅尼
建久二年辛

T 944B Daibucchō-daidarani.
Sarvatathāgatoṣṇīṣa-sitātapatrā-dhāraṇī, cf. T 2235 (vol.51).

तथागतोष्णीष-सितातपत्रा-अपराजिता-प्रत्यंगिरा-धारणी।

नमः सर्वबुद्धबोधिसत्त्वेभ्यः। नमः सप्तानां सम्यक्संबुद्धकोटीनां सश्रावक-संघानाम्। नमो लोके ऽर्हन्तानाम्। नमो स्रोतापन्नानाम्। नमो सकृदागामिनाम्। नमो अनागामिनाम्। नमो लोके सम्यग्गतानां सम्यक्प्रतिपन्नानाम्। नमो रत्नत्रयाय। नमो भगवते दृढ शूरसेन-प्रहरणराजाय तथागतायार्हते सम्यक्संबुद्धाय। नमो भगवते अमिताभाय तथागतायार्हते सम्यक्संबुद्धाय। नमो भगवते अक्षोभ्याय तथागतायार्हते सम्यक्संबुद्धाय। नमो भगवते भैषज्यगुरु-वैडूर्यप्रभराजाय तथागतायार्हते सम्यक्संबुद्धाय। नमो भगवते संपुष्पित-सालेन्द्रराजाय तथागतायार्हते सम्यक्संबुद्धाय। नमो भगवते शाक्यमुनये तथागतायार्हते सम्यक्संबुद्धाय। नमो भगवते रत्नकुसुमकेतुराजाय तथागतायार्हते सम्यक्संबुद्धाय। नमो भगवते तथागतकुलाय। नमो भगवते पद्मकुलाय। नमो भगवते वज्रकुलाय। नमो भगवते मणिकुलाय। नमो भगवते गर्जकुलाय। नमो देवर्षीणाम्। नमो सिद्धविद्याधराणाम्। नमो सिद्धविद्याधरर्षीणां शापानुग्रहसमर्थानाम्। नमो ब्रह्मणे। नमो इन्द्राय। नमो भगवते रुद्राय उमापतीसहेयाय। नमो नारायणाय रक्षसिसहेयाय पञ्चमहामुद्र-नमस्कृताय। नमो महाकालाय त्रिपुर-नगर-विद्रापणकराय। अधिमुक्तिक-श्मशानवासिनि-मातृगण नमस्कृताय।

एभ्यो नमस्कृत्वा इमां भगवतस्तथागतोष्णीष-सितातपत्रां नामापराजितां प्रत्यंगिरां सर्व-देव-नमस्कृतां सर्व-देवेभ्यः पूजितां सर्व-देवैश्च परिपालितां सर्व-भूत-ग्रह-निग्रहकरीं पराविद्याच्छेदनकरां दुरन्तानां सत्त्वानां दमकां, दुष्टानां निवारणीं, अकाल-मृत्यु-प्रशमनकरीं सर्वबन्धन-मोक्षणकरीं सर्व-दुष्ट-दुःस्वप्न-निवारणीं चतुरशीतीनां ग्रह-सहस्त्राणां विध्वंसनकरीं अष्टाविंशतीनां नक्षत्राणां प्रसादनकरीं अष्टानां महाग्रहाणां विध्वंसनकरीं सर्व-शत्रु-निवारणीं गुरा-दुःस्वप्नानां च नाशनीं विष-शत्रु-अग्नि-उदक-उत्तारणीं अपराजितागुरा महाचण्डां महादीप्तां महातेजां महाश्वेतां ज्वल महाबलाश्रीय पाण्डरवासिनीं आर्यताराभृकुटीं चैव जं, वज्रमालेति विश्रुतां पद्म वज्रणिह्वचः मला चैवापराजितां वज्रदण्डि विशालां च शान्तां वैदेहपूजितां सौमिरूपां महाश्वेतां आर्यतारा महाबलाः अपरा वज्रशंकला चैव वज्रकौमारिः कुलन्धरी वज्रहस्ता च महाविद्या तथा कांचनमालिका कुसुम्भरतन चैव वैरोचन कुदाषोष्णीष विजृम्भमाणा च वज्र-कनक-प्रभ-लोचनाः वज्रतुण्डी च श्वेता च कमलाक्ष शशिप्रभा इत्येते मुद्रागणः सर्वे रक्षां कुर्वन्तु ममस्य।

ॐ ऋषिगण-प्रशस्त तथागतोष्णीष हूं भ्रूं। जम्भन हूं भ्रूं। स्तम्भन हूं भ्रूं। बोहामः हू भ्रूं। मथान हूं भ्रूं। पर विद्यासंभक्षणकर हूं भ्रूं। सर्वदुष्टानां स्तम्भनकर हूं भ्रूं। सर्व-यक्ष-राक्षस-ग्रहाणां विध्वंसनकर हूं भ्रूं। चतुरशीतीनां ग्रह-सहस्त्राणां विनाशनकर हूं भ्रूं। अष्टाविंशतीनां नक्षत्राणां प्रसादनकर हूं भ्रूं। अष्टानां महाग्रहाणां विध्वंसनकर रक्ष-रक्ष माम्। भगवंस्तथागतोष्णीष-महाप्रत्यंगिरे महासहस्त्रभुजे सहस्त्रशीर्षे कोटिशतसहस्त्रनेत्रे अभिन्द्य ज्वलित नरहनक महावज्रोदर त्रिभुवनमण्डल।

ॐ स्वस्तिर्भवतु। मम राजभय-चोरभय-अग्निभय-उदकभय-विषभय-शस्त्रभय-परचक्रभय-दुर्भिक्षभय-अशनिभय-अकालमृत्युभय-धरणीभूमिकम्पभय-उल्कापातभय-राजदण्डभय-नागभय-विद्युभय-सुपर्णिभय यक्षग्रहा-राक्षसग्रहा प्रेतग्रहा पिशाचग्रहा भूतग्रहा कुम्भाण्डग्रहा पृतनग्रहा कठपूतनग्रहा स्कन्दग्रहा अपस्मारग्रहा उन्मादग्रहा छायाग्रहा रेवतीग्रहा, ओजोहारिण्य गर्भाहारिण्य जाताहारिण्य जीविताहारिण्य रुधिरहारिण्य वसाहारिण्य मांसाहारिण्य मेदाहारिण्य मज्जाहारिण्य वान्ताहारिण्य अशुच्याहारिण्य चिदाहारिण्य तेषां सर्वेषां सर्वग्रहाणां विद्यां च्छिन्दयामि कीलयामि। परिव्राजककृतां विद्यां छिन्दयामि कीलयामि। डाक-डाकिनी-कृतां विद्यां छिन्दयामि कीलयामि। महापशुपति-रुद्र-कृतां विद्यां छिन्दयामि कीलयामि। तत्त्व-गरुड-सहेय-कृतां विद्यां छिन्दयामि कीलयामि। महाकाल-मातृगण-कृतां विद्यां छिन्दयामि कीलयामि। कापालिक-कृतां विद्यां छिन्दयामि कीलयामि। जयकर मधुकर सर्वार्थ-साधन-कृतां विद्यां छिन्दयामि कीलयामि। चतुर्भगिनी-कृतां विद्यां छिन्दयामि कीलयामि। भृंगिरिहिक-नन्दिकेश्वर-

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गणपति-सहेय-कृतां विद्यां छिन्दयामि कीलयामि। नग्न-श्रमण-कृतां विद्यां छिन्दयामि कीलयामि। अर्हन्त-कृतां विद्यां छिन्दयामि कीलयामि। वीतरागेण कृतां विद्यां छिन्दयामि कीलयामि। वज्रपाणि-कृतां विद्यां छिन्दयामि कीलयामि। ब्रह्मकृतां रुद्रकृतां नारायण-कृतां विद्यां छिन्दयामि कीलयामि। वज्रपाणि-गुह्यकाधिपति-कृतां विद्यां छिन्दयामि कीलयामि। रक्ष-रक्ष मां।

भगवन् सितातपत्र नमोऽस्ते। असितानलार्कप्रभ स्फुट विकसितातपतिः। ज्वल-ज्वल धक-धक विधक-विधक दर-दर विदर-विदर च्छिन्द-च्छिन्द, भिन्द-भिन्द हूं-हूं फट्-फट् स्वाहा हे हे फट्। अमोघाय फट्। अप्रतिहताय फट्। वरप्रदाय फट्। असुर-विद्रापकाय फट्। सर्व-देवेभ्यः फट्। सर्व-नागेभ्यः फट्। सर्व-यक्षसेभ्यः फट्। सर्व-राक्षसेभ्यः फट्। सर्व-गरुडेभ्यः फट्। सर्व-गन्धर्वेभ्यः फट्। सर्व-असुरेभ्यः फट्। सर्व-किंनरेभ्यः फट्। सर्व-महोरगेभ्यः फट्। सर्व-पिशाचेभ्यः फट्। सर्व-कुम्भाण्डेभ्यः फट्। सर्व-पूतनेभ्यः फट्। सर्व-कठपूतनेभ्यः फट्। सर्व-दुर्लंघितेभ्यः फट्। सर्व-दुष्प्रक्षिरेभ्यः फट्। सर्व-ज्वरेभ्यः फट्। सर्व-अपस्मारेभ्यः फट्। सर्व-श्रमणेभ्यः फट्। सर्व-तीर्थिकेभ्यः फट्। सर्व-उन्मादेभ्यः फट्। सर्व-विद्याचार्येभ्यः फट्। जयकर-मधुकर-सर्वार्थ-सद्वाहेभ्यो विद्याचार्येभ्यः फट्। चतुर्भगिनीभ्यः फट्। वज्रकौमारी-कुलन्धरी विद्याराजेभ्यः फट्। महाप्रत्युद्गिरेभ्यः फट्। वज्रशंकलाय प्रत्युद्गिरराजाय फट्। महाकालाय मातृगण-नमस्कृताय फट्। इन्द्राय फट्। ब्रह्मीणीये फट्। रुद्राय फट्। विष्णुविये फट्। विष्णुविये फट्। ब्रह्मीये फट्। वरकिये फट्। अग्निये फट्। महाकालीये फट्। रौद्रीयै फट्। कालदण्डिये फट्। ऐन्द्रीये फट्। मात्रीये फट्। चामुण्डिये फट्। कालरात्रीये फट्। कापालीये फट्। अधिमुक्ते श्मशान-वासिनीये फट्। ये केचित् सत्त्वा मम दुष्टचित्ता पापचित्ता रौद्रचित्ता विद्वेषचित्ता अमैत्रचित्ता उत्पादयन्ति कीलयन्ति मन्त्रयन्ति जपन्ति जोहन्ति, ऊर्जाहारा गर्धाहारा रुधिराहारा मांसाहारा मेदाहारा मज्जाहारा वसाहारा जाताहारा जीविताहारा मण्याहारा वाण्याहारा गन्धाहारा पुष्पाहारा फलाहारा सस्याहारा पापचित्ता दुष्टचित्ता, देवग्रहा नागग्रहा यक्षग्रहा राक्षसग्रहा असुरग्रहा गरुडग्रहा किन्नरग्रहा महोरगग्रहा प्रेतग्रहा पिशाचग्रहा भूतग्रहा पूतनग्रहा कठपूतनग्रहा कुम्भाण्डग्रहा स्कन्दग्रहा उन्मादग्रहा छायाग्रहा अपस्मारग्रहा डाक-डाकिनी-ग्रहा रेवतीग्रहा जामिकाग्रहा शकुनिग्रहा नन्दीकग्रहा लंविकग्रहा कण्ठपाणिग्रहा ज्वल, एकाहिका द्वैतियका त्रेतियका चतुर्थका नित्यज्वरा विषमज्वरा वातिका पैत्तिका श्लेश्मिका सन्दिपतिका सर्वज्वरा, शिरोस्ति अर्वावभेधक अरोचक अक्षिरोगं मुखरोगं हृद्रोगं कण्ठशूलं दन्तशूलं हृदयशूलं मर्मशूलं पार्श्वशूलं परिष्टिशूलं उदरशूलं कटिशूलं बस्तिशूलं उरःशूलं जंघाशूलं हस्तशूलं पादशूलं सर्वांग-प्रत्यंग-शूलं, भूत-वेताल-डाक-डाकिनी ज्वरदद्रुकण्टकिटि भलोतावै सर्पलोहालिंग शोष-सगर विषयोग अग्नि उदक मरवेर कान्तार अकालमृत्यु त्रैमुक त्रैलाटक वृश्चिक सर्प नकुल सिंह व्याघ्र ऋक्ष तरक्षु चमरजीविभे तेषां सर्वेषां सितातपत्र-महावज्रोष्णीष-महाप्रत्यंगिरां यावद्वा दशयोजनाभ्यन्तरेण सामबन्धं करोमि दिशाबन्धं करोमि परविद्याबन्धं करोमि तेजोबन्धं करोमि हस्तबन्धं करोमि पादबन्धं करोमि सर्वांग-प्रत्यंग-बन्धं करोमि।

तद्यथा। ॐ अनले-अनले विशद-विशद बन्ध-बन्ध बन्धनि-बन्धनि वैर वज्रपाणि फट् हूं भ्रूं फट् स्वाहा। नमो तथागताय सुगतायार्हते सम्यक्संबुद्धाय। सिध्यन्तु मन्त्रपदा स्वाहा। समाप्त।

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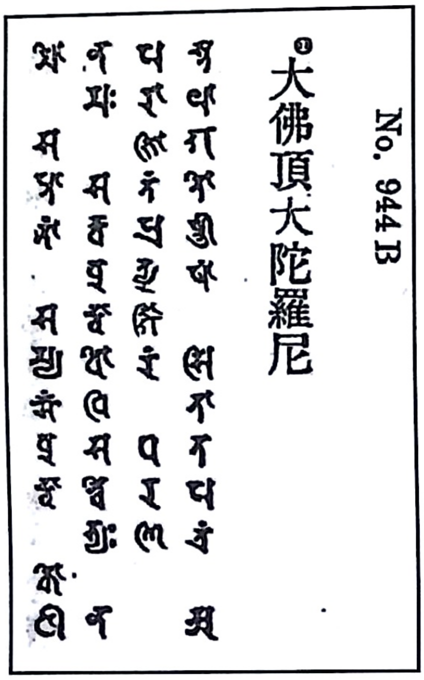

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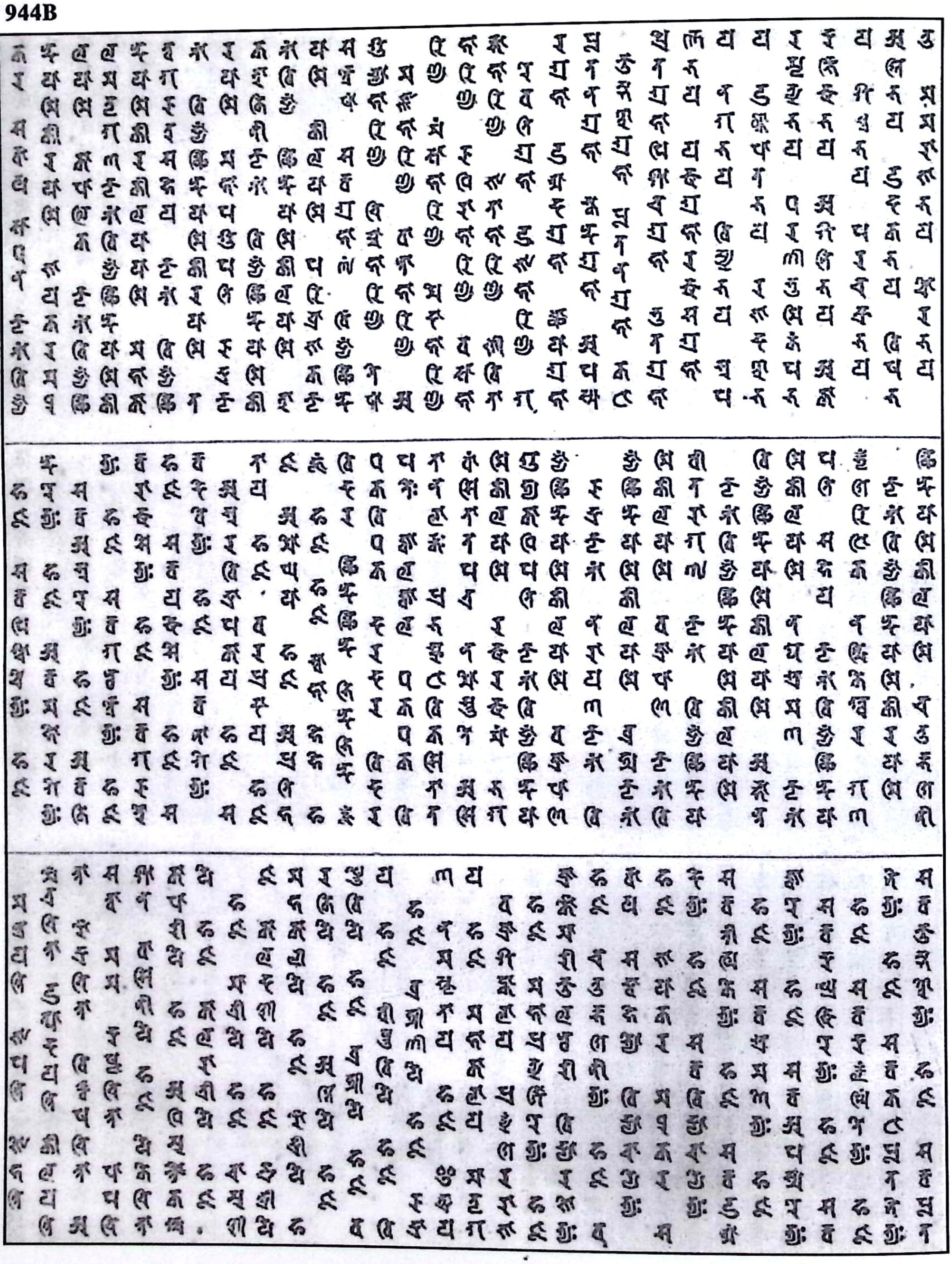

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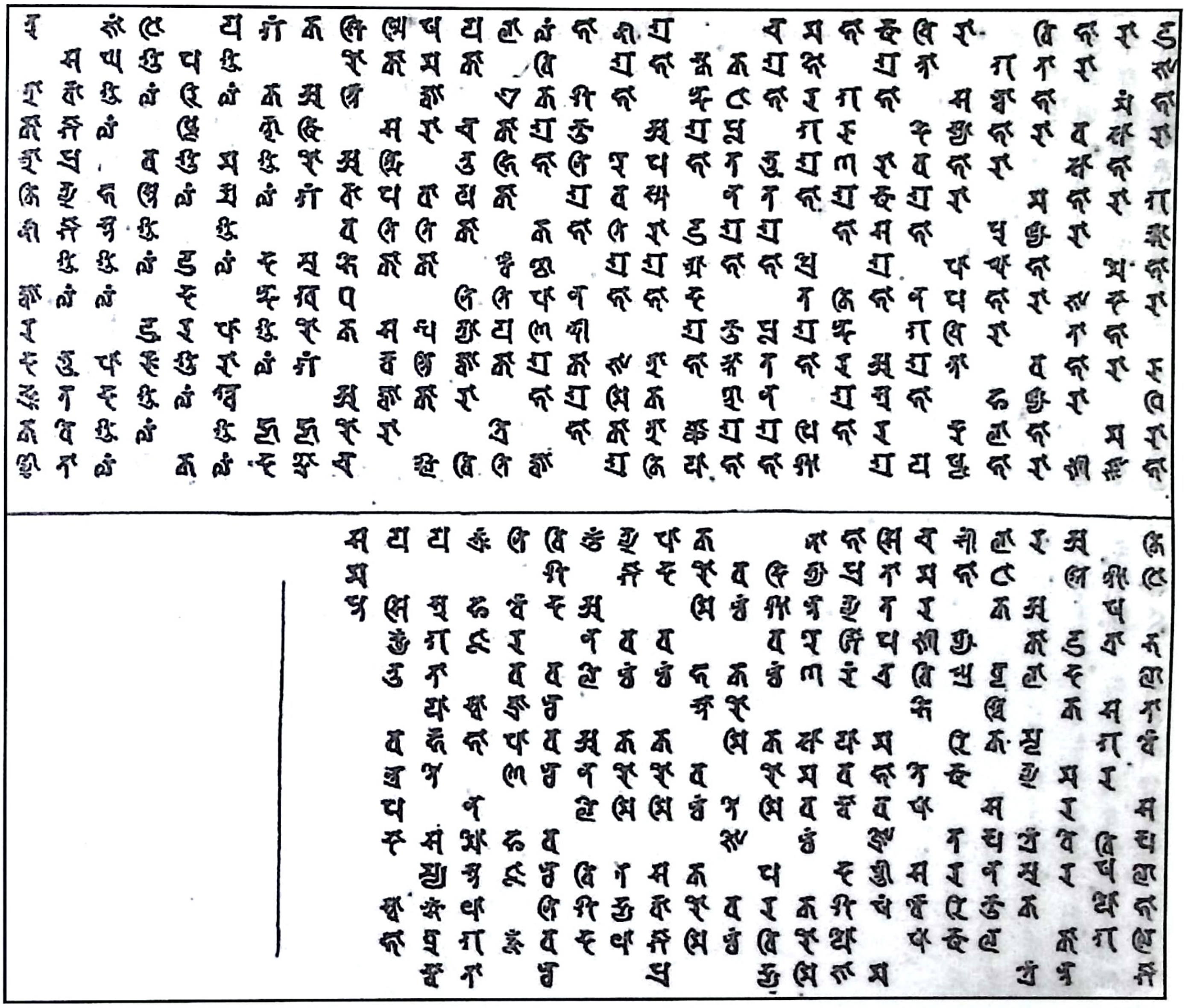


T 962 Hōshiachi-jōbutsu-darani-kyō, translated by Amoghavajra.

ॐ सर्वतथागत-उष्णीषधातु-मुद्रणि सर्वतथागतं सधातुविभूषिताधिष्ठिते जः हूं वं होः हूं हूं स्वाहा।

ॐ चिन्तामणिरत्नवकियेन नमो शान्तिकर हूं हूं स्वाहा।

ॐ चिन्तामणिधातु हूं स्वाहा।

ॐ बुद्धशरीर वज्ररत्न ॐ जः हूं वं होः।

悉令常生卽入菩提初門。令得菩薩初位。爾時世尊卽說馱都根本陀羅尼曰

唵薩縛怛他蘗多塢瑟抳二合沙二馱都畝陀羅二合抳三薩嚩怛他蘗單四沙馱覩尾補悉多引五地瑟知底六弱吽鑁斛七吽牛鳴音吽八娑婆二合訶九

佛告金剛藥叉菩薩言。若諸有情欲見十方諸佛大菩薩者。欲求最勝悉地者。對設利塔結如來大鉢印。可誦眞言二萬三千遍。必得見我常住全身。一切悉地決定成就不作小疑。則其印相者二輪相重以右手安左掌上。二空端相拄。是名法身大鉢印。亦名寶篋金剛印

復次有神呪名如意寶珠滿願心陀羅尼。能成一切事業。一切心中所念無不成就。唯除不信不至心者輕法要者。卽說呪曰

唵振多摩抳阿曬怛那縛引枳曳娜曩讃扇底迦羅吽吽娑婆訶

若有人誦此眞言二遍三遍乃至七遍 一切[illegible]

佛眞身設利。大海龍王收藏。七佛頂輪王設利。神變寶珠。無上悉地皆能成就

復有神呪名祕密眞性如意珠印。若能持誦者無始業障速得消滅。無量福智不求自得。降伏魔怨卽脫生死。一切悉地無不成就。其印相者。二手寶蓮合掌。二頭寶形二大並立。此名眞性摩尼寶印。亦名大精進峯如來頂珠印。卽說神呪曰

唵振多摩尼馱都吽娑婆訶

每日誦持一百八遍。五部悉地三部如意寶。皆悉圓滿。復有神呪名曰能滿。所願大滿虛空藏寶。若能持者一切意願速得圓滿。其印相者。二輪外縛。二頭寶形二大並立。卽說呪曰

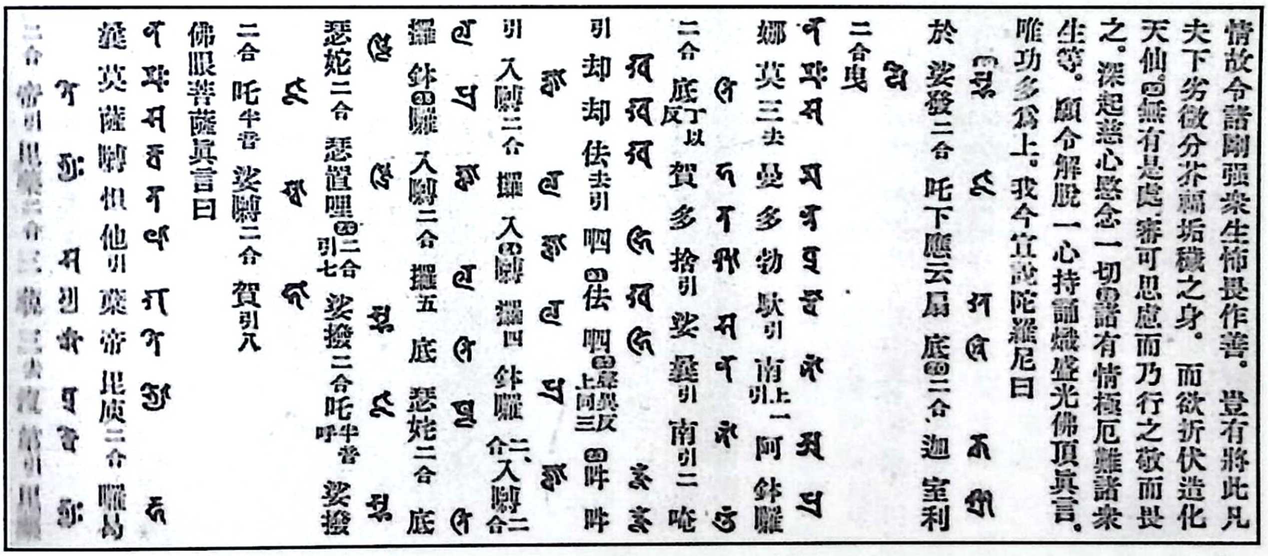
唵沒駄設利羅嚩日羅曬怛曩唵弱吽鑁斛

若得佛設利者。不論淨穢隨身供養。不離聽胸訶栗多妙蓮華間。常念佛德晝夜不息。現身證得佛淸淨身住金剛頂。是人名曰持佛身者持金剛者持寶法者。是大菩薩摩訶薩。佛復告言。善男子等。假使世間若有愚童有情愚夫有情。愚蒙有情老耄婦女愚癡僧尼。如是有情得佛設利乃至一粒分散一分。及與設利塔置之物帶於身上[illegible]

T 966 Shijōkōbucchōgiki, translated by Śīlabhadra who was active in 796 AD.

स्फट। शान्तिकश्रीये। नमः समन्तबुद्धानां अप्रतिहतशासनानाम्। ॐ ख-ख खाहि-खाहि हूं-हूं। ज्वल-ज्वल प्रज्वल-प्रज्वल तिष्ठ-तिष्ठ स्फट्-स्फट् स्वाहा। नमः सर्वतथागतेभ्यो ऽर्हतेभ्यः सम्यक्संबुद्धेभ्यः। ॐ रुरु स्फुरु ज्वल तिष्ठ सिद्धलोचने सर्वार्थसाधनिये स्वाहा। ॐ बुद्धलोचने स्वाहा। नमः समन्तबुद्धानाम्। हे हे कुमार कवि मुक्ति प्त स्थित स्मर-स्मर प्रतिज्ञां स्वाहा। ॐ वकेद नमः। नमः समन्तवज्राणाम्। चण्डमहारोषण हूं। नमः समन्तवज्राणाम्। ॐ वज्रपाणि वज्रसत्व हूं। नमः समन्तबुद्धानाम्। हे महामह स्मर प्रतिज्ञां स्वाहा। नमः समन्तबुद्धानाम्। हे हे किं चिरायसि अविस्मयनेयि स्वाहा। नमः समन्तबुद्धानाम्। सर्वभयत्रासनि हूं स्फटय स्वाहा। नमः समन्तबुद्धानाम्। ॐ पद्मचिन्तामणि ज्वल हूं। ॐ वरदपद्मे हूं। नमः समन्तबुद्धानाम्। ॐ एहि-एहि महेश्वराय स्वाहा। नमः समन्तबुद्धानाम्। रौद्राय स्वाहा। नमः समन्तबुद्धानाम्। ॐ महाब्रह्मये एहि-एहि स्वाहा। नमः समन्तबुद्धानाम्। ॐ ग्रहेश्वराय प्राप्तज्योतिर्मय टकि हूं जः स्वाहा। नमः समन्तबुद्धानाम्। ॐ अष्टाविंशतीनां नक्षत्रेभ्यः निनदनिये टकि हूं जः स्वाहा। नमः समन्तबुद्धानाम्। ॐ सर्वदेवतानां एह्येहि आदित्य सोम पंचनक्षत्र रहोहेतु द्वादश विमन अष्टाविंशति पृथिवियेटकि हूं जः स्वाहा।

The word *sphaṭa* is the imperative of the root *sphaṭ* 'to injure, to destroy' all evil forces. *Kha kha* is the Hindi word for 'eat, devour', with its imperative *khāhi*. It is an injunction to the goddess to eliminate all troubles, to burn them thoroughly and stay as long as they are not consumed (*tiṣṭha tiṣṭha sphaṭa-sphaṭa*). Maheśvara, and MahāBrahmā, and temporal deities (the 12 planets and 28 constellations), sun and moon, are to ensure the elimination of all evil destinies.


情故令諸剛强衆生怖畏作善。豈有將此凡
夫下劣微分芥繭垢穢之身。而欲折伏造化
天仙。無有是處。寧可思慮而乃行之敬而畏
之。深起善心懇念一切諸有情極厄難諸衆
生等。願令解脫一心持誦熾盛光佛頂眞言。
唯功多爲上。我今宜說陀羅尼曰

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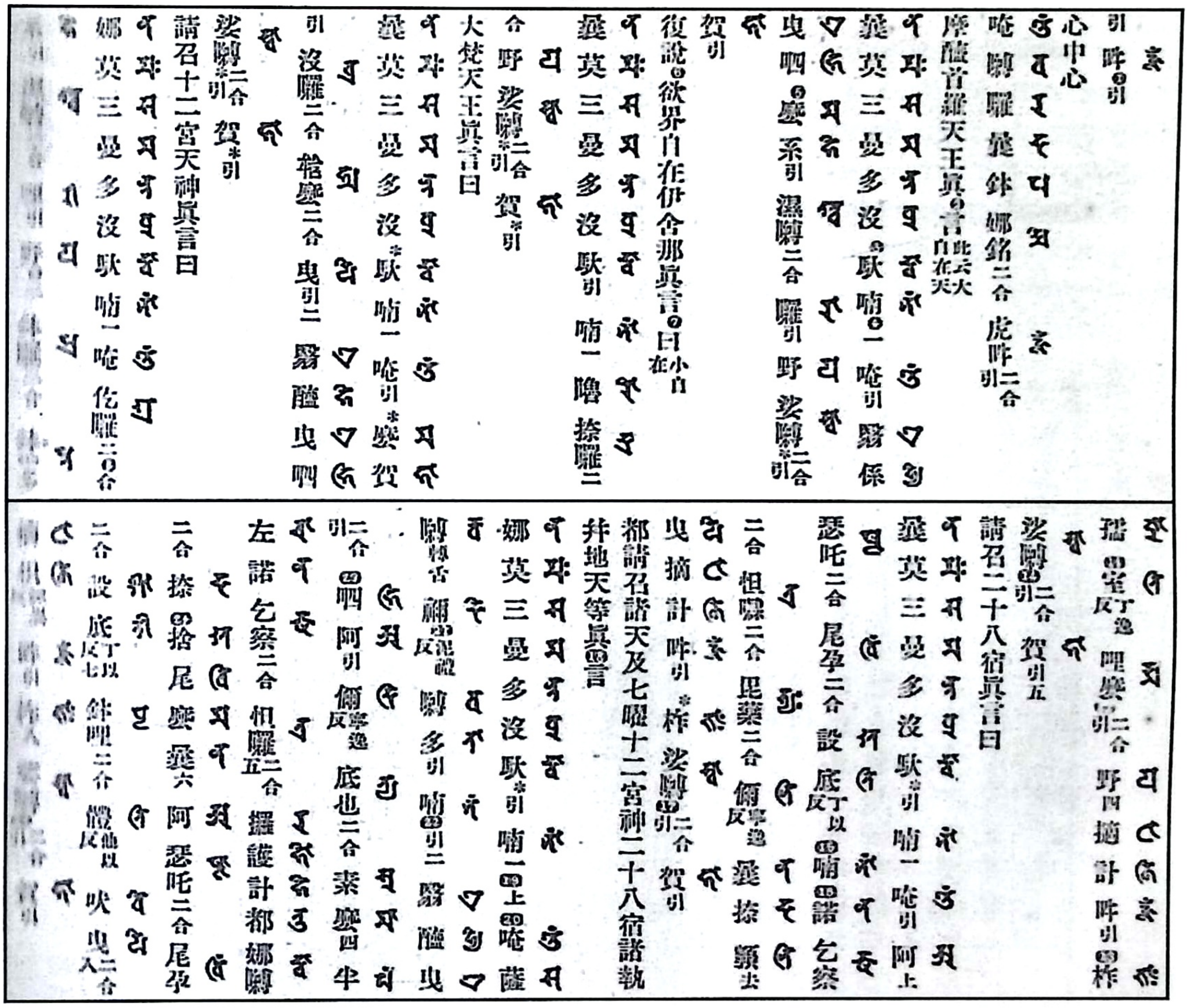
二合唵引嚕嚕娑普二合嚕入嚩二合攞引
底丁以反瑟姹二合悉馱引路引佐儞平薩
嚩轉舌囉他二合娑馱引顯曳娑縛二合
賀引
心真言曰
唵引沒馱路引左寧娑嚩二合引賀引
定慧合虛心　開風捻火背
二空並直竪　如同五眼標
七念彼真言　印眼及兩邊
眉間爲佛眼　成佛慈悲眼
復次妙吉祥　以青蓮華契
七念而三召　招之慧風度
想乘師子王　來降於道場
與願令滿足　誦彼真言曰
曩莫三去曼多沒馱引南引一係係
俱摩囉迦二微上目乞底二合鉢他
悉體二合他以反多三娑麼二合羅娑麼二合羅
四鉢羅二合底丁以反枳然二合娑嚩二合引賀引
心真言曰

唵引嚩抧娜曩莫六字文殊
復次金剛手　印相如後明
二水內相交　地火並合竪
二空亦如地　風開五股形
是大祕密標　金剛手明曰
曩莫三去曼多嚩日囉二合𧹞引一戰
拏麼賀嚕灑拏吽引
心真言
曩莫三去曼多嚩日囉二合𧹞唵
嚩日囉二合播抳嚩日囉二合薩怛嚩
二合吽
復次護慧　定手金剛拳
端坐安腰側　慧舒五輪直
當以拖共心　礙竪於空輪
念彼真言曰
曩莫三去曼多沒馱引喃係摩賀
引摩賀引娑麼二合羅鉢囉二合底丁以反
枳然二合引娑嚩二合賀引
復不思議慧　印相如後陳
定慧內相叉　一合爲拳印
二風舒別屈　第三節對之

曩莫三去曼多沒馱引南上係引
係引緊旨以反羅拽徙阿去呼尼娑麼
二合野儜曳娑嚩二合引訶引
復次奉教者　印相已前說
救護慧菩薩　共契亦前明
次毘俱胝尊　印契如後演
定慧內合拳　風舉交上節
能消衆災難　滅除諸惡苦
謂利有情故　即說真言曰
曩莫三去曼多沒馱引南一薩嚩
轉舌呼僞野怛囉二合散儞入二吽引娑頗
二合吒野三娑嚩二合引賀引
復次觀自在　亦號如意輪
定慧金剛縛　忍願如蓮葉
二風蹙如寶　空輪並似幢
舉地交上節　是名小心契
即說真言曰
曩莫三去曼多沒馱引喃引一唵引
鉢娜麼二合進路麼抳尼貞反入嚩二合攞

T 966



引吽引

心中心

唵嚩曪曩鉢娜銘二合虎吽引二合

摩醯首羅天王眞言此云大自在天

曩莫三曼多沒馱喃一唵引蘖係

曳呬塞系引濕嚩二合囉引野娑嚩二合引

賀引

復說欲界自在伊舍那眞言曰小自在

曩莫三曼多沒馱引喃一嚕捺囉二

合野娑嚩二合引賀引

大梵天王眞言曰

曩莫三曼多沒馱喃一唵引麼賀

引沒囉二合韶麼二合曳引二縛醯曳呬

娑嚩二合引賀引

請召十二宮天神眞言曰

娜莫三曼多沒馱喃一唵佐囉二合

囉室丁逸反哩麼二合引野四摘計吽引柞

娑嚩二合引賀引五

請召二十八宿眞言曰

曩莫三曼多沒馱引喃一唵引阿上

悉吒二合尾孕二合設底丁以反喃諾乞察

二合怛嚩二合毘藥二合儞寧逸反蘖捺顯去

曳摘計吽引柞娑嚩二合引賀引

都請召諸天及七曜十二宮神二十八宿諸執

并地天等眞言

娜莫三曼多沒馱引喃一上唵薩

嚩無可反禰泥以反嚩多喃引二縛醯曳

引二合呬阿引儞寧逸反底也二合素麼四半

左諾乞察二合怛囉二合五攞護計都娜嚩

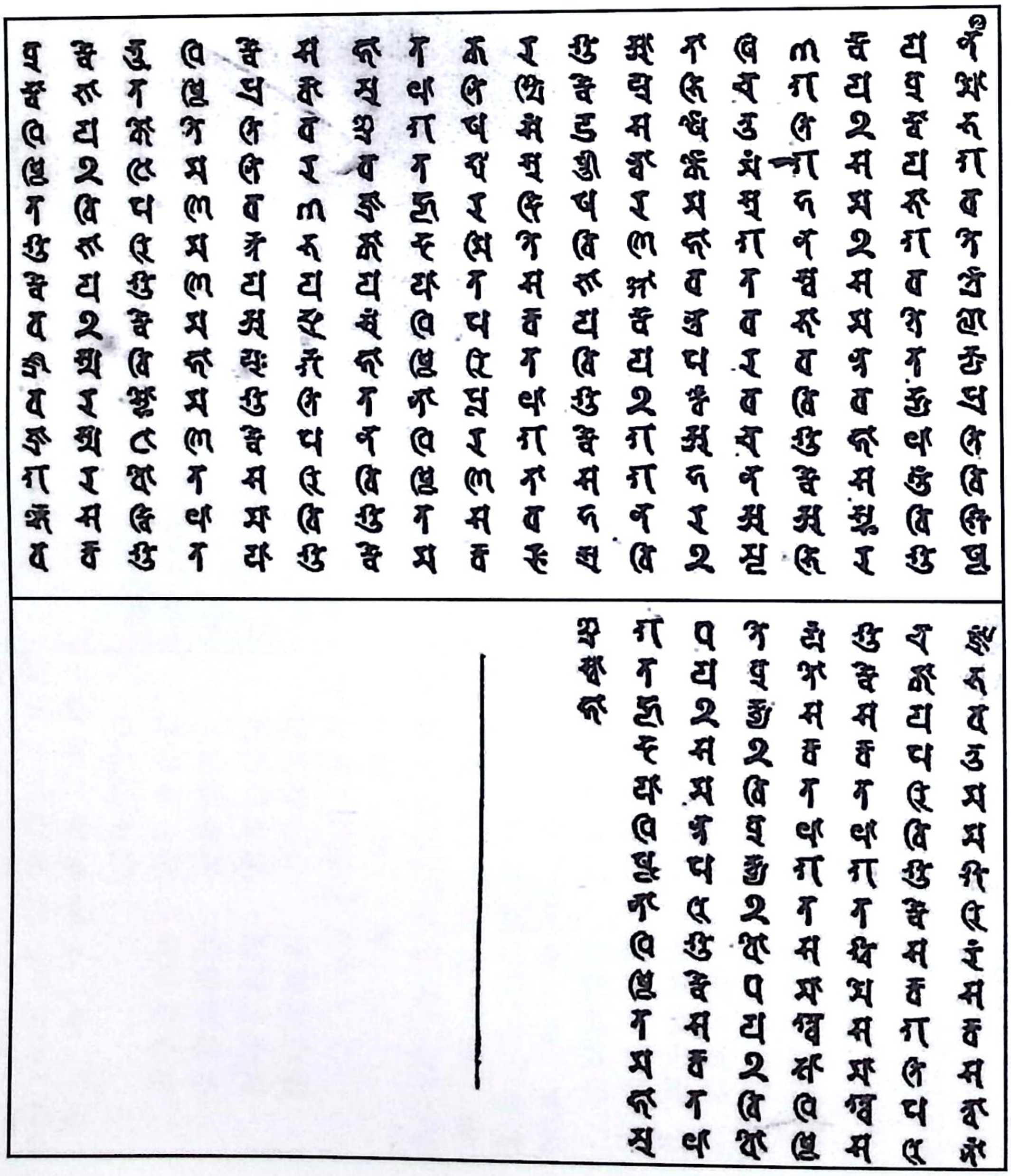
二合捺拾尾麼曩六阿悉吒二合尾孕

二合設底丁以反七鉢哩二合體他以反吠曳二合入

T 973 Uṣṇīṣavijayā-dhāraṇī, by Śubhakarasiṁha who was in China from 716 to 735 AD.

नमो भगवते त्रैलोक्यप्रतिविशिष्टाय बुद्धाय भगवते।

तद्यथा। ॐ विशुद्धाय २ सम २ समन्तावभासस्फरण गतिगहन स्वभावविशुद्धे अभिषिञ्चतु मां सुगतवरवचनामृताभिषेकैः महामन्त्रपदैः। आहर २ आयुसंधारणि। शोधय २ गगनविशुद्धे उष्णीषविजयविशुद्धे सहस्त्ररश्मिसंचोदिते सर्वतथागतावलोकनि षट्पारमितापरिपूरणि सर्वतथागतहृदयाधिष्ठानाधिष्ठित-महामुद्रे वज्रकायसंहतन-विशुद्धे सर्वावरण-भय-दुर्गतिपरिविशुद्धे प्रतिनिवर्तय आयुः। शुद्धे समयाधिष्ठिते मणि २ महामणि तथताभूतकोटि-परिशुद्धे विस्फोट बोधिशुद्धे जय २ विजय २ स्मर-स्मर सर्वबुद्धाधिष्ठित-शुद्धे। वज्री वज्रगर्भे वज्रं भवतु मम शरीरं सर्वसत्त्वानां च कायपरिविशुद्धे सर्वगतिपरिशुद्धे। सर्वतथागताश्च मे समाश्वासयन्तु। सर्वतथागत-समाश्वासाधिष्ठिते बुद्ध्य २ विबुद्ध्य २ बोधय २ विबोधय २ समन्तपरिशुद्धे सर्वतथागतहृदयाधिष्ठानाधिष्ठित-महामुद्रे स्वाहा।



T 1005B Mahāmaṇi-vipula-vimāna-viśva-supratiṣṭhita-guhya-parama-rahasya-kalparāja-dhāraṇī. Exists in Tibetan (Nj 1028), K 1298.

ॐ नमः सर्वतथागतेभ्यः। मे तिष्ठ-तिष्ठ दशदिशम्।

ॐ मणिवज्र हृदयवज्र मारसैन्यविद्रापणोहन वज्रगर्भ त्रासय-त्रासय सर्वमारभवनानि हूं हूं। संधर-संधर बुद्धमैत्री सर्वतथागत।

ॐ सर्वतथागत मणि शान्तिदीप्ति ज्वले-ज्वले धर्मधातुगर्भे मणि-मणि महामणि तथागतहृत्मणि स्वाहा। नमः सर्वतथागतानाम्।

ॐ विपुलगर्भे मणिप्रभे तथागतनिदर्शने मणि-मणि सुप्रभे विमले सागरगम्भीरे हूं हूं ज्वल-ज्वल बुद्धविलोकिते गुह्याधिष्ठितगर्भे स्वाहा।

ॐ मणिवज्रे हूं।

ॐ मणिंधरे हूं फट्।

ॐ मणिकुण्डलि हूं-हूं स्वाहा।

ॐ मणिविजये धर-धर हूं स्वाहा।

ॐ ज्वलितमणि रुचिरास्य हूं-हूं फट्।

ॐ मणिप्रभावति हर-हर हूं-हूं फट् स्वाहा।

ॐ वज्रमणि तिष्ठ-तिष्ठ हूं-हूं फट्।

ॐ मणिविपुले धिरि-धिरि हूं फट्।

ॐ विद्युवति हर-हर महामणि हूं-हूं फट्।

ॐ सुनिर्मलवति हर-हर पापं मिलि-मिलि हूं स्वाहा।

ॐ मणिन्धारि हूं-हूं फट्।

ॐ धिरि-धिरि मणकरि हूं-हूं फट्।

ॐ सर्वतथागत-पूजा-मणि हूं-हूं।

ॐ सर्वतथागत-गन्ध-मणि-स्फरण हूं।

ॐ ज्वलितमणि अभ्रकुट स्फरण विगति हूं।

ॐ ज्वलितशिखरे धवल हूं-हूं फट्।

ॐ प्रवराग्रवति सर-सर हूं-हूं।

ॐ महामणि पूरय धर-धर हूं-हूं।

ॐ ज्वल स्फुट गगनप्रतारणि हूं-हूं।

ॐ रुचिरमणि प्रवर्त्तय हूं।

ॐ वज्रमणिकर किंकरि हूं-हूं फट्।

ॐ सुप्रवर्त्तितवेगे मणि-मणि स्वाहा।

ॐ सर्वतथागत वायुजव तर-तर हूं मणिकानने स्वाहा।

ॐ सुविपुलप्रवरे धुरु-धुरु हूं-हूं।

ॐ सर्वतथागताधिष्ठान वित्तसंरक्षणवज्रे हूं-हूं।

ॐ सुविपुलवदने हर-हर हूं-हूं।

ॐ अभिसमयवज्रे धर-धर हूं।

ॐ मणि वेगवति हूं।

ॐ शुभमणि हुल-हुल हूं।

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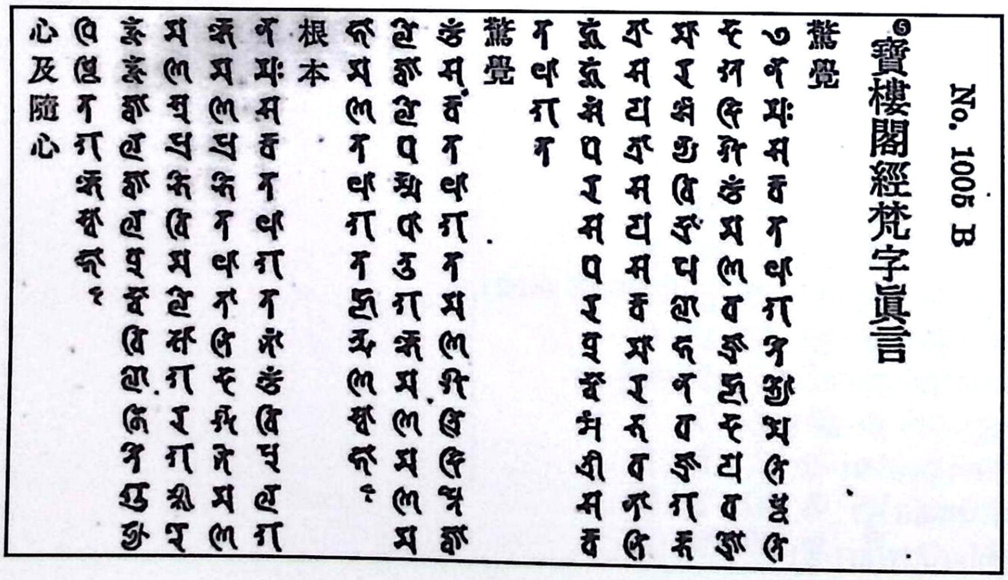
ॐ सर्वतथागतहृदयवज्रिणि धर-धर हूं हूं।
ॐ वीरजे गगनवाहिति लहु-लहु हूं-हूं।
ॐ सर्वतथागतवज्रकुलोदिते स्मरणिविगते ज्वल-ज्वल हूं-हूं स्वाहा।
ॐ मणिसुम्भनि वेगवति रक्ष-रक्ष मां हूं।
ॐ महाविपुलप्रतिष्ठित-सिद्धे अभिषिञ्च मां सर्वतथागताभिषेकैः भर-भर संभर-संभर हूं-हूं।
ॐ स्वाहा पति भूर्भुवः हूं-हूं फट्।
ॐ मतिमणि प्रवर-प्रवर गुह्यपद्मे महाप्रभे स्वाहा।
ॐ सर्वतथागतहृदयमणि ज्वलते आविष्टिय हूं।
ॐ सर्वतथागतप्रवरोग्रमणि हुं।
ॐ सर्वतथागताभिसंबोधनवज्रे हुं-हूं।
ॐ सर्वतथागताधिष्ठान मणि-मणि हुं-हूं फट्।
ॐ सर्वतथागत-प्रवर-मणि रुचिरे हूं-हुं फट्।
ॐ सर्वतथागतविमलसंभवे हूं-हूं।
ॐ सर्वतथागतसमयमणिवज्रे हूं-हूं।
ॐ सर्वतथागतजय अजितवज्रे हूं-हूं।
ॐ सर्वतथागत-धर्म्मधातु-महामणि-शिखरे हर-ह[र] हुं-हुं फट्।
ॐ सर्वतथागत-महावज्रा ज्वल धर-धर हूं-हूं फट्।
ॐ धुरु-धुरु मणि-मणि महामणि विद्युत्मणि स्वाहा।
ॐ लोके पालिते जय-जय हूं।
ॐ विमलाग्रवति संभर हूं।
ॐ दंष्ट्रिणि विसर हूं।
ॐ आगमय धीर मन्दाट्टहासिनि हूं।
ॐ समन्ताकारपरिपूरणि धक-धक हूं-हूं।
ॐ सर-सर विसर हूं हूं।



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[illegible]

隨心

[illegible]

坐

[illegible]

結壇界

[illegible]

結十方界

[illegible]

碎毘那夜迦

[illegible]

頂髻

[illegible]

加持衣

[illegible]

洗漱

[illegible]

洗浴

[illegible]

法護

[illegible]

神線

[illegible]

獻花

[illegible]

塗香

[illegible]

燒香

[illegible]

燈

[illegible]

食

[illegible]

閼伽

[illegible]

供物及食等

[illegible]

加持念珠

[illegible]

念誦先誦此眞言

[illegible]

結趺坐

[illegible]

驚覺一切如來

[illegible]

請一切如來

[illegible]

求願

[illegible]

求菩薩願

[illegible]

請一切天龍

[illegible]

請四天王等

[illegible]

加持弟子

[illegible]

令弟子入壇

[illegible]

獻一切佛一切菩薩諸天等食

[illegible]

訶送諸聖衆

[illegible]

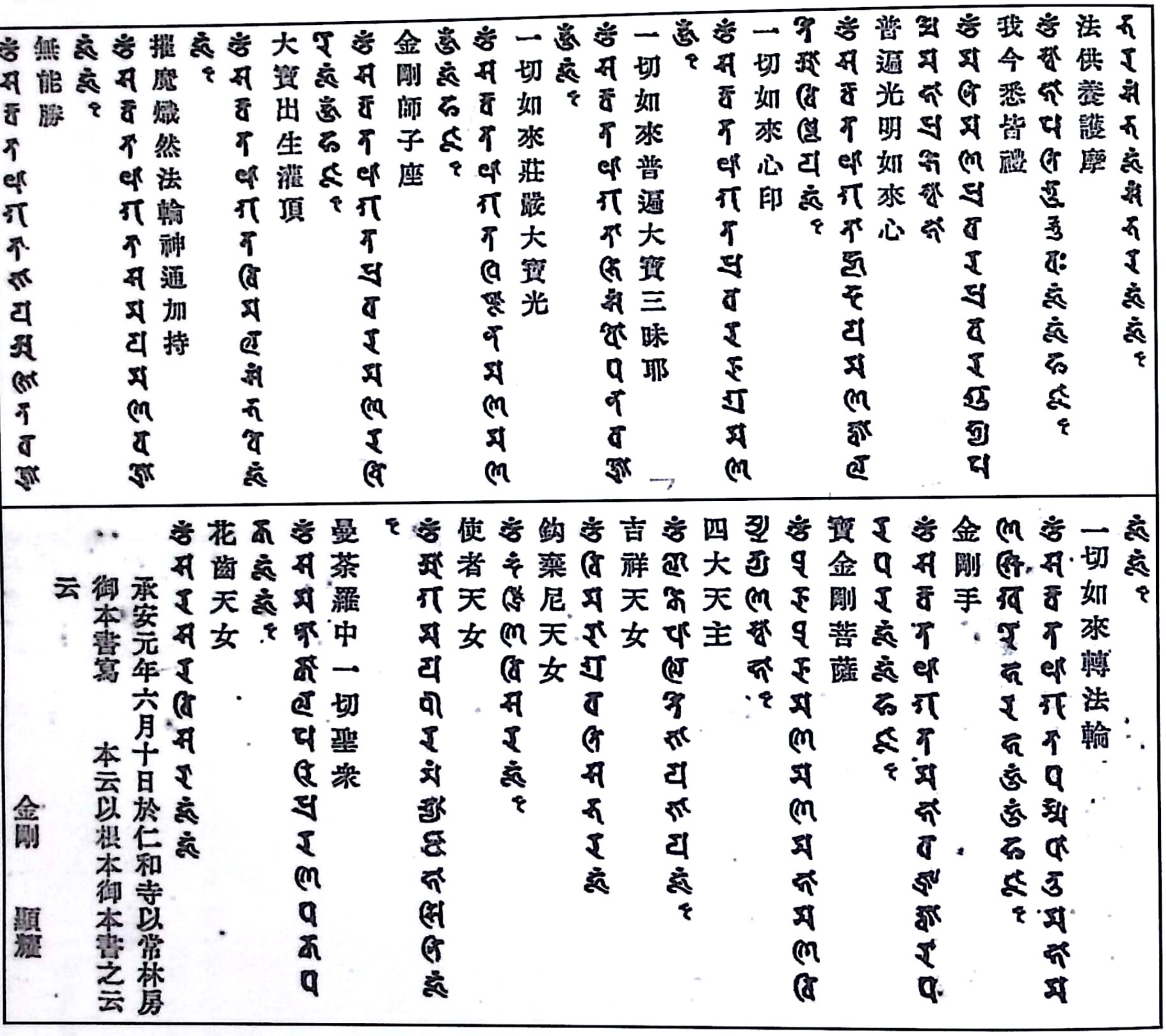
獻物護身

[illegible]

爲弟子灌頂

[illegible]

T 1005B



法供養護摩

我今悉皆讃

普遍光明如來心

一切如來心印

一切如來普遍大寶三昧耶

一切如來莊嚴大寶光

金剛師子座

大寶出生灌頂

摧魔熾然法輪神通加持

無能勝

一切如來轉法輪

金剛手

寶金剛菩薩

四大天主

吉祥天女

鈎藥尼天女

使者天女

曼荼羅中一切聖衆

花齒天女

承安元年六月十日於仁和寺以常林房

御本書寫　本云以根本御本書之云

云

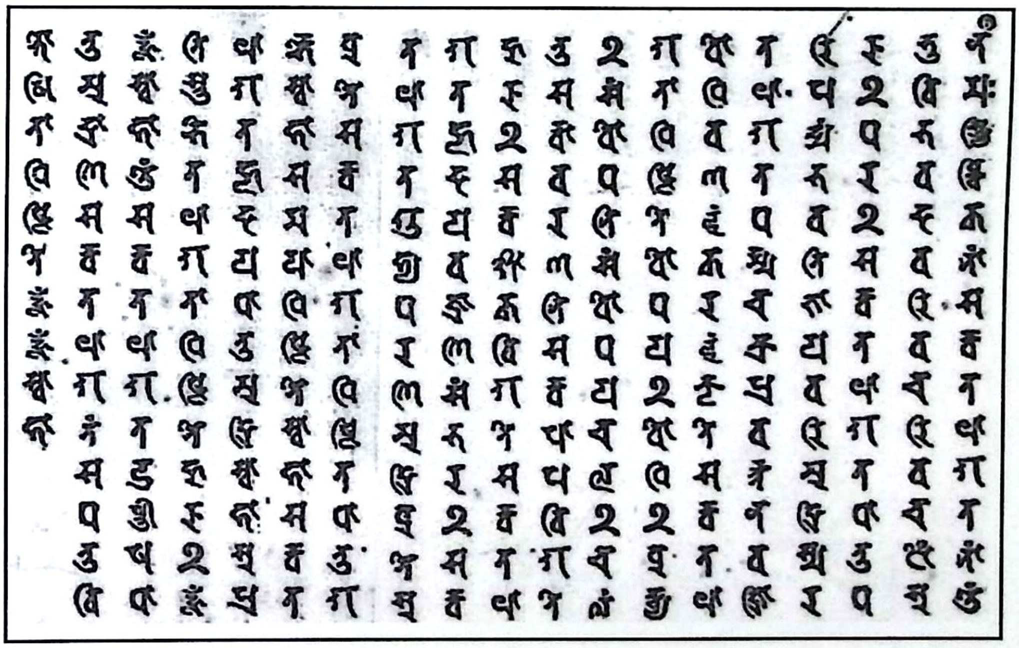
金剛　顯瀧

T 1022A Sarvatathāgat-ādhiṣṭhāna-hṛdaya-guhyadhātu-karaṇḍa-mudrā dhāraṇī, translated by Amoghavajra (Nj 957, K 1227). Agrees with Tibetan.

नमस्त्र्यध्विकानां सर्वतथागतानाम्।

ॐ भुवि भवदवरि वचरि वचट सुरु २ धर २ सर्वतथागतधातुधरि[a] पद्मभगवति जयधरि[b] मुद्रि स्मर तथागत-धर्मचक्र-प्रवर्तनवज्रि बोधिवण कर कृते सर्वतथागताधिष्ठिते बोधय २ बोधि २ बुद्ध्य २ संबोधनि संबोधय चल २ चलन्तु सर्वावरणानि सर्वपापविगते हुरु-हुरु सर्वशोकविगते सर्वतथागत-हृदयवज्रिणि संभर २ सर्वतथागत-गुह्यधरणिमुद्रि प्रतिसुवते सर्वतथागताधिष्ठित-धातुगर्भे स्वाहा। समयाधिष्ठिते स्वाहा। सर्वतथागत-हृदय-धातु-मुद्रि स्वाहा। सुप्रतिस्तुभे तथागताधिष्ठिते हुरु २ हूं-हूं स्वाहा। ॐ सर्वतथागत-उष्णीषधातु-मुद्रणि सर्वतथागतधातु-विभूषिताधिष्ठिते हूं-हूं स्वाहा॥

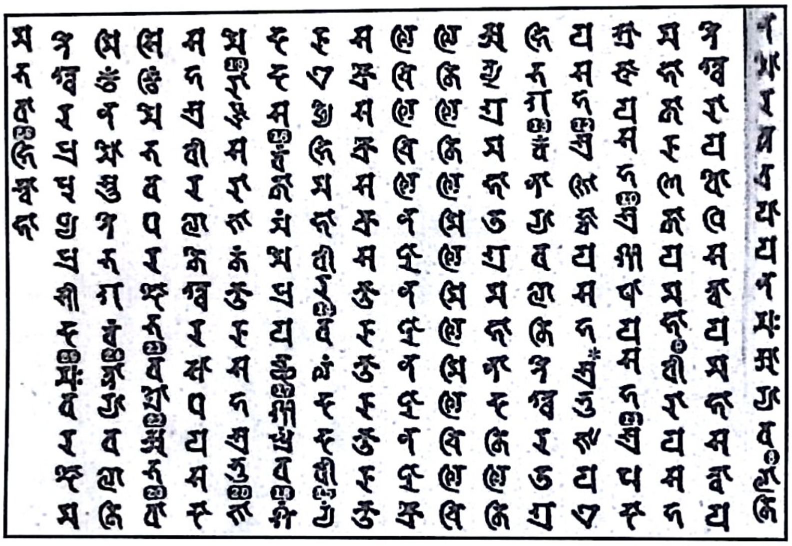
In this dhāraṇī the goddess is addressed in the vocative and invoked to be firm in conferring her blessings: *dhara 2*, as she is empowered by the Supreme Tathāgata[a], is endowed with victory i.e. success[b], contemplates (*mudri*), meditates on the esoteric dhāraṇī (*guhya-dhāraṇī-mudri*) and is the glory of the universe of the Supeme Tathāgata.



T 1056 *Sahasrabāhu-sahasrākṣa-avalokiteśvara-kalpa, translated by Amoghavajra (Nj 1383, K 1311).

नमो रत्नत्रयाय। नमः आर्यावलोकितेश्वराय बोधिसत्त्वाय महासत्त्वाय महाकारुणिकाय महावीराय सहस्राक्षाय सहस्रशीर्षाय सहस्रपदाय सहस्रजिह्वाय सहस्रभुजाय। एहि भगवन्नार्यावलोकितेश्वर उग्र अत्युग्र महाउग्र महानाद किलि ४ मिलि ३ चिलि ४ नट ४ क्रस ४ कुरु ५। ऐह्येहि महावीर बलंदद वीर्यंदद सर्वं कामं मे प्रयच्छ, श्रियं वशं मे राष्ट्रं सराजकं कुरु, सहस्रभुज सहस्रवीर लोकेश्वर। साधय सदा सिद्धिं मे भव वरदो भव अ भवामि।

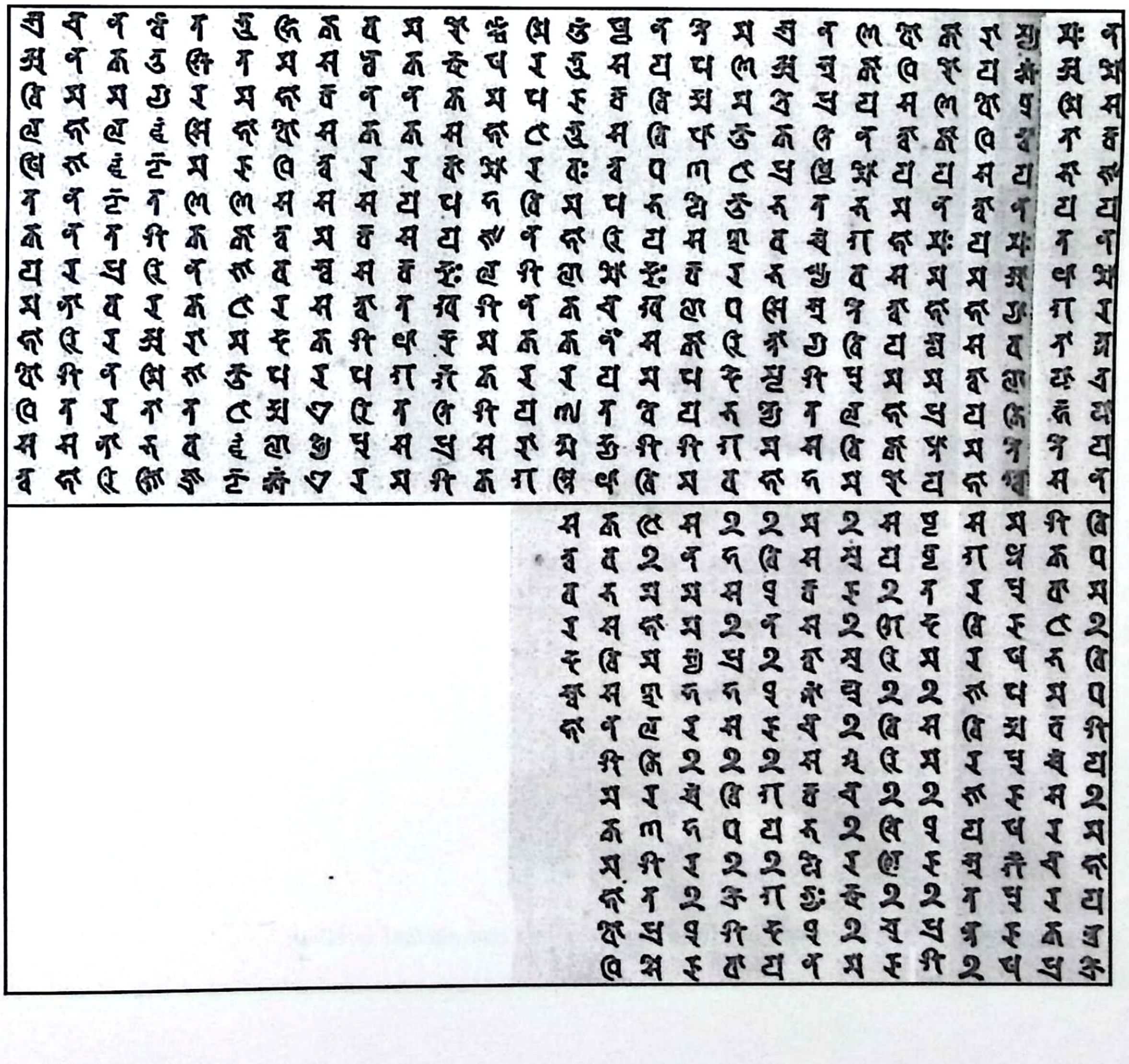
ॐ नमोऽस्तु ते भगवन्नार्यावलोकितेश्वर। प्रबुध्य प्रसीद मम। वरदो मम भवाहि स्वाहा।



T 1057 Nīlakaṇṭhaka, by Chitsū who worked in the years 627–649 and 653 (Nj 318, K 292).

नमो सर्वज्ञाय। नमो रत्नत्रयाय। नमः अमिताभाय तथागतायार्हते सम्यक्संबुद्धाय। नमः आर्यावलोकितेश्वराय बोधिसत्त्वाय महासत्त्वाय महाकारुणिकाय। नमः महास्थामप्राप्तय बोधिसत्त्वाय महासत्त्वाय महाकारुणिकाय। नमो भगवते विपुलविमान-सुप्रतिष्ठित सुंघ्य सूर्यशतसहस्त्र अनेकप्रभावभासितामृत्ये महामणि-मकुट-कुण्डलपरीते भगवते पद्मपाणये सर्वलोकापाय-शमनाय विविधभयदुःखसमावेशाविष्ट-सर्वसत्त्वपरिमोचनाय।

तद्यथा। ॐ भूर् भुवः। महालोककरणात् अपास्त-तिमिर-पटल-विनाशनकराय रागद्वेषमहामोहजाल-शमक शासक रक्षक सर्वापायदुःखदुर्गति-प्रशमनकराय सर्वतथागत-समबन्धनकर सर्वसत्त्वाशापरिपूरक सर्वसत्त्वसमाश्वासकर एह्येहि महाबोधिसत्त्व वरद पद्मलोकसंभूत महाकारुणिक जटामकुटालंकृत शिरसि मणिकनकराजतवज्रवैडूर्यालंकृत-शरीर अमिताभ जिन कमलालंकृत। प्रवरनरनारी च महाजन नरनारी शतसहस्त्र-अभिलषितकाय महाबोधिसत्त्व विधम २ विधर्शय २। महायन्त्रकेशकवाटभमर्ध संसर चरक प्रमल्लपुरुष पद्मपुरुषांगपुरुष सगर विरज-विरजय सुतन्त २ पृवृत दम २ सम २ धुरु २ प्रशासय २ गिरि २ विरि २ चिलि २ चुरु २ मुरु २ मुयु २ मुंच २ रक्ष २ मम सर्वसत्त्वानां च। सर्वभयेभ्यः धुन २ विधुन २ धुरु २ गय २ गदय २ हस २ प्रहस २ विध २ क्लेशवासनां ममस्य हर २ संहर २ धुरुटि २। महामण्डल-किरण-शत-प्रसेकावभास विसन शमक महाबोधिसत्त्व वरद स्वाहा।



T 1061 Nīlakaṇṭhaka, translated by Vajrabodhi during 731–736 AD (K 1270). Agrees with Tibetan.

नमो रत्नत्रयाय। नमः आर्यावलोकितेश्वराय बोधिसत्त्वाय महासत्त्वाय महाकारुणिकाय सर्वबन्धनच्छेदनकराय सर्वभवसमुद्रसुक्षण[1]कराय सर्वव्याधिप्रशमनकराय सर्वेत्युपद्रव-विनाशनकराय सर्वभयेभ्यो त्राणकराय। तस्मै नमस्कृत्वा—

इममार्यावलोकितेश्वरभाषितं नीलकण्ठानां हृदयमावर्तयिष्यामि।

सर्वार्धसाधकं शुभमजेयं सर्वभूतानां भवमार्गविशोधकम्॥

तद्यथा। ॐ आलोके आलोकमति लोकातिक्रान्ते हे हरे आर्यावलोकितेश्वर महाबोधिसत्त्व हे बोधिसत्त्व हे महाबोधिसत्त्व हे वीर्यबोधिसत्त्व हे महाकारुणिक स्मर हृदयं। हि-हि हरे आर्यावलोकितेश्वर महेश्वर परमात्र चित्त महाकारुणिक कुरु-कुरु कर्म, साधय-साधय विद्यां, णिहे-णिहे तवरंकमं गम विगम सिद्ध-योगेश्वर धुरु-धुरु विजयति महाविजयति। धर-धर धरेन्द्रेश्वर। चल-चल विमलामर आर्यावलोकितेश्वर जिन कृष्णजटामकुटधर प्ररम विरम महासिद्ध विद्याधर, धर वर महावर, बल-बल महाबल, चर-चर महाचर, कृष्णवर्ण दीर्घकृष्णपक्ष दीर्घतन हे पद्महस्त चर-चर दिश चलेश्वर। कृष्णसर्पकृतयज्ञोपवीत एह्येहि हे महावराहमुख त्रिपुरदहनेश्वर नारायण वरुपवर मार्ग अरि हे नीलकण्ठ हे महाकाल (ms. °कार) हर-हर विषनिर्जित लोकस्य रागविषविनाशन, द्वेषविषविनाशन मोहविषविनाशन हुलु-हुलु मर हुलु हले, महापद्मनाभ सर-सर सिरि-सिरि सुरु-सुरु मुरु-मुरु। बुद्ध्य-बुद्ध्य बोद्धय-बोद्धय मैत्रेय नीलकण्ठ एह्येहि मम स्मित सिंहमुख हस-हस मुंच-मुंच महाट्टहासं। एह्येहि महासिद्ध योगेश्वर, सण-सण वाचे। साधय-साधय विद्याम्। स्मर-स्मर तं भगवन्तं लोकित-विलोकितं लोकेश्वरं तथागतम् ददाहि मे दर्शनकामस्य दर्शनं प्रह्लादय मनः स्वाहा। सिद्धाय स्वाहा। महासिद्धाय स्वाहा। सिद्धयोगेश्वराय स्वाहा। नीलकण्ठाय स्वाहा। वाराहमुखाय स्वाहा। महादरसिंहमुखाय स्वाहा। सिद्धविद्याधराय स्वाहा। पद्महस्ताय स्वाहा। महाकृष्णसर्पकृत-यज्ञोपवीताय स्वाहा। महालकुटधराय स्वाहा। चक्रायुधाय स्वाहा। शङ्खशब्दनिबोधनाय स्वाहा। वामस्कन्धविमस्थित कृष्णाजिनाय स्वाहा। व्याघ्रचर्म-निवसनाय स्वाहा। लोकेश्वराय स्वाहा। सर्वसिद्धेश्वराय स्वाहा। नमो भगवते आर्यावलोकितेश्वराय बोधिसत्त्वाय महासत्त्वाय महाकारुणिकाय। सिध्यन्तु मे मन्त्रपदाय स्वाहा॥

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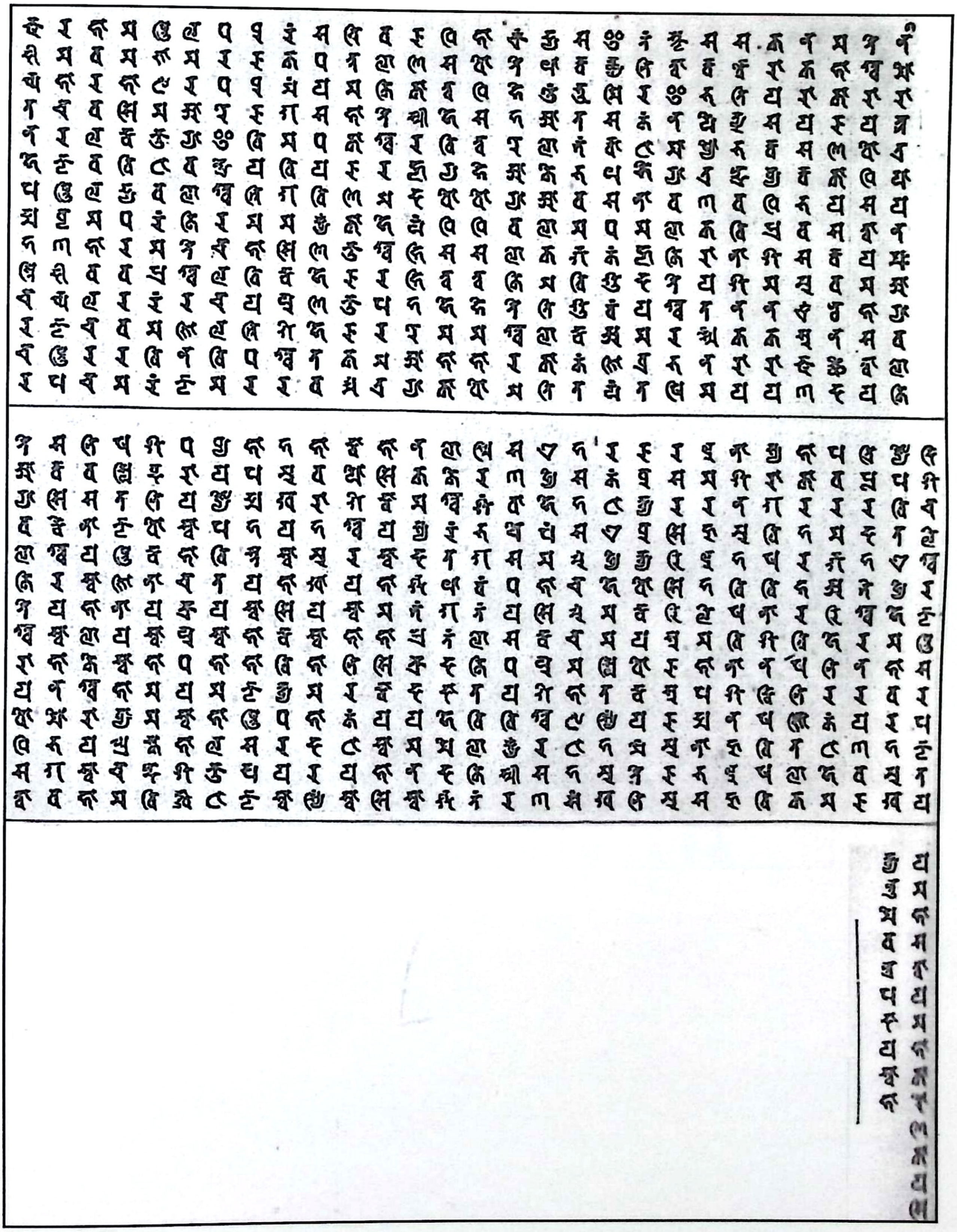
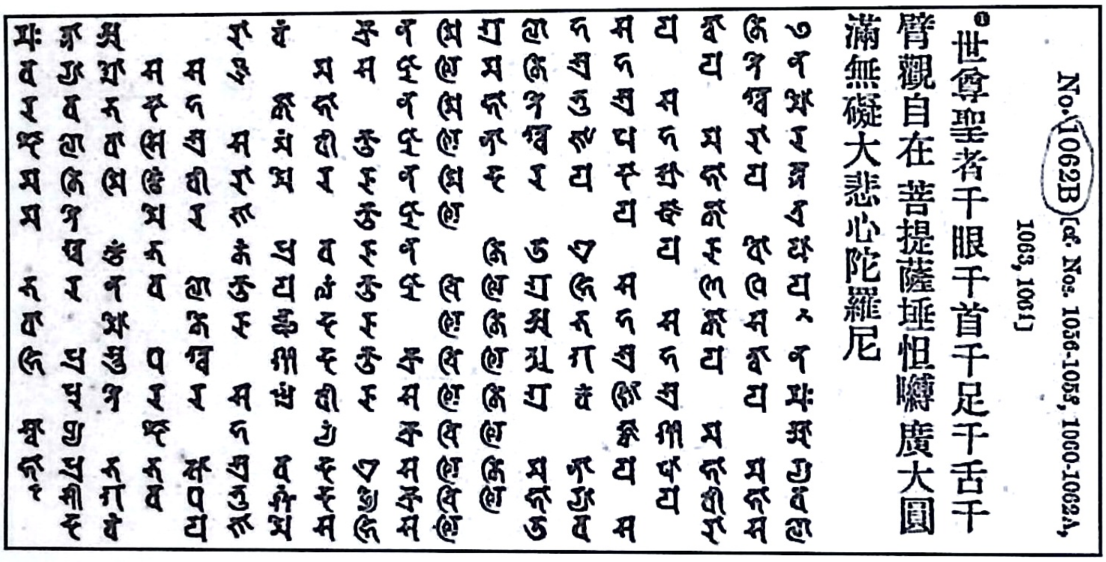
[1] *sukṣaṇa* 'drying up' is an interesting form that develops into *sūkhnā* in Hindi.

T 1061



T 1062B anonymous

ॐ नमो रत्नत्रयाय। नमः आर्यावलोकितेश्वराय बोधिसत्त्वाय महासत्त्वाय महाकारुणिकाय महावीराय सहस्राक्षाय सहस्रशीर्षाय सहस्रपदाय सहस्रजिह्वाय सहस्रभुजाय। एहि भगवन् आर्यावलोकितेश्वर उग्र अत्युग्र महाउग्र महानाद किलि-किलि-किलि-किलि मिलि-मिलि-मिलि चिलि-चिलि-चिलि-चिलि नट-नट-नट-नट क्रस-क्रस-क्रस-क्रस कुरु-कुरु-कुरु-कुरु। एह्येहि महावीर बलंदद वीर्यंदद सर्वं कामं मे प्रयच्छ शीघ्रम्। वशं मे राष्ट्रं सराजकं कुरु सहस्रभुज सहस्रवीर लोकेश्वर साधय सदा सिद्धिर्मे भव, वरदो भव, अमो भवामि। ॐ नमोऽस्तु ते भगवन्नार्यावलोकितेश्र प्रबुध्य प्रसीद मे। वरदो मम भवाहि स्वाहा।



T 1072B Hayagrīva-vidyā (Batō-kannon-shin-darani). Translator not known.

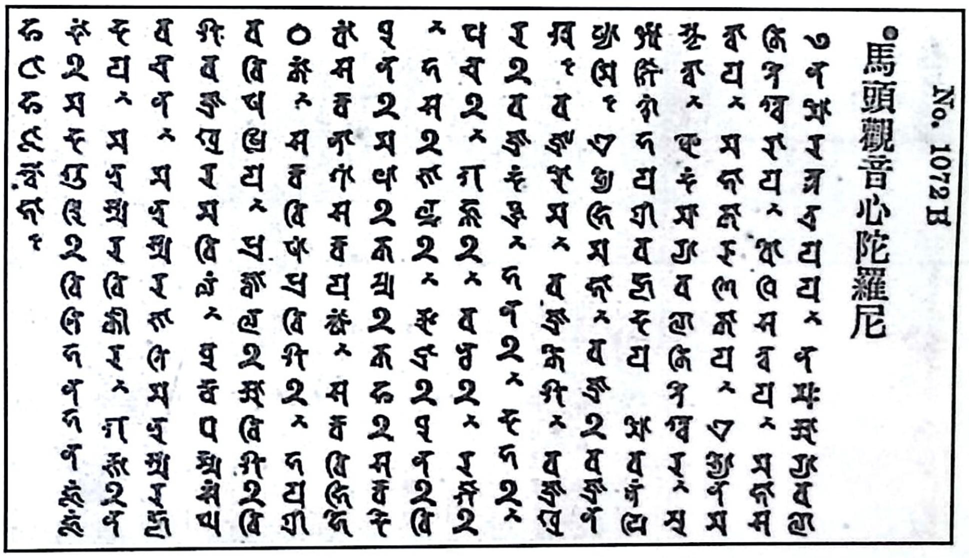
ॐ नमो रत्नत्रयाय। नमः आर्यावलोकितेश्वराय बोधिसत्त्वाय महासत्त्वाय महाकारुणिकाय। एह्येहि। नमस्कृत्वा इदं आर्यावलोकितेश्वर-मुखोद्गीर्णं हयग्रीवहृदयमावर्तयिष्यामि। एह्येहि महावज्र २ वज्रनख वज्ररोम वज्रकेश वज्रखुर २ वज्रदंष्ट्र हन २ दह २ पच २ गृह्ण २ बन्ध २ रंग २ हस २ जल्प २ रुद्र २ धुन २ विधुन २ मथ २ कम्म २ कफ २। सर्वदेवान् सर्वनागान् सर्वयक्षान् सर्वविहिहेठकान्[1] सर्वविषान् प्रविश २। हयग्रीव विषप्रिय प्रज्वल २ आविश २ विषवज्रखुरमविलं बुद्धधर्मसंघवचनमनुस्मर जातिमनुस्मर हृदयमनुस्मर विकिर गर्ज २ नद २ मदगुरि २ विनिहन हन हूं हूं फट् फट् स्वाहा॥

See its Tibetan version in my *Thousand-armed Avalokiteśvara* (IGNCA, 1988:30). An earlier version is found in the Gilgit manuscripts (serial no.33) where the trinity is:

Vaḍavāmukha (on top)

Vajradhara (right) Avalokiteśvara (left)

[1]*sarva-vihi = sarva-vidhi* 'all kinds'

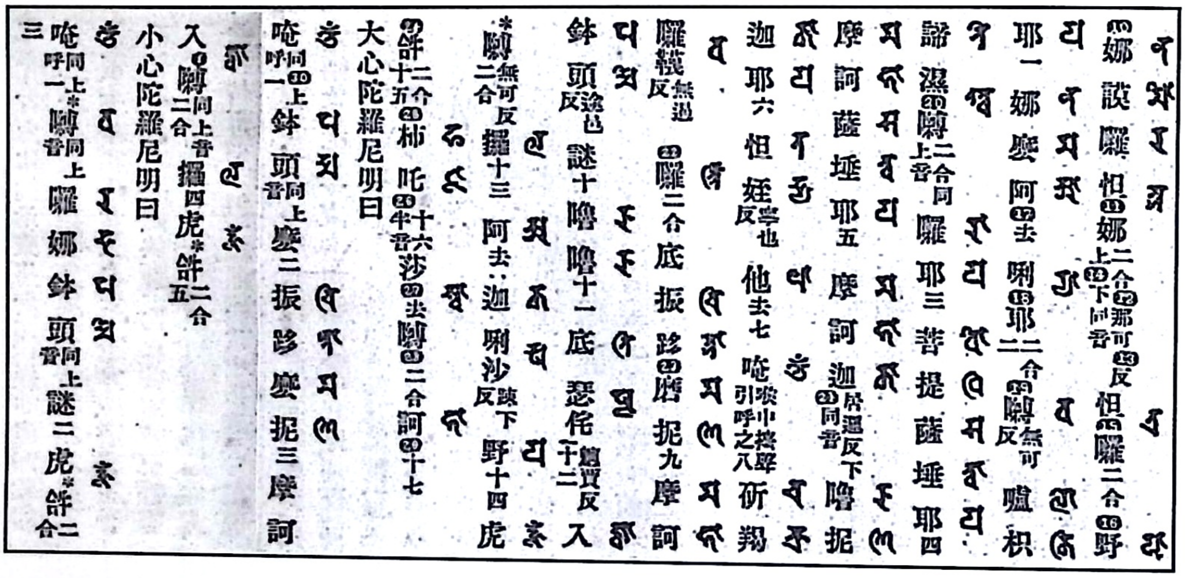


T 1080 Padmacintāmaṇi-dhāraṇī, translated by Bodhiruci in 709 AD (Nj 324, K 298). Agrees with Tibetan.

नमो रत्नत्रयाय। नम आर्यावलोकितेश्वराय बोधिसत्त्वाय महासत्त्वाय महाकारुणिकाय। तद्यथा। ॐ चक्रवर्ति चिन्तामणि-महापद्मे रुरु तिष्ठ ज्वल आकर्षय हूं फट् स्वाहा।

ॐ पद्मचिन्तामणि ज्वल हूं।

ॐ वरदपद्मे हूं॥



T 1092 Amoghapāśa-kalparāja, translated by Bodhiruci in 707 AD (Nj 317, K 287). Agrees with Tibetan.

नमस्त्रियध्वानुगत-प्रतिष्ठितेभ्यः सर्वबुद्धबोधिसत्त्वेभ्यः।
नमः सर्वप्रत्येकबुद्धार्यश्रावकसंघेभ्यः अतीतानागत-प्रत्युत्पन्नेभ्यः।
नमः सम्यग्गतानाम्।
नमः सम्यक्प्रतिपन्नानाम्।
नमः शरद्वतीसुताय महामतये।
नमः आर्यमैत्रेयप्रमुखेभ्यः महाबोधिसत्त्वेभ्यः।
नमः सुचण्डप्रभमिनरतेश्वरराजाय तथागताय।
नमः सिंहविक्रीडितराजाय तथागताय।
नमः अमिताभाय तथागतायार्हते सम्यक्संबुद्धाय।
नमः सुप्रतिष्ठित-मणिकूटराजाय तथागताय।
नमः समन्तरश्मिउद्गत-श्रीकूटराजाय तथागताय।
नमो विपश्यिने तथागताय।
नमः शिखिने तथागताय।
नमो विश्वभुवे तथागताय।
नमः करकुसुन्दाय तथागताय।
नमः कनकमुनये तथागताय।
नमः काश्यपाय तथागताय।
नमः शाक्यमुनये तथागताय।
नमः सुपरिकीर्तितनामधेयाय तथागताय।
नमः समन्तावभासविजितसंग्रामश्रिये तथागताय।
नमः इन्द्रकेतुध्वजश्रिषे तथागताय।
नमो रत्नप्रभशेखरराजाय तथागताय।
नमो अप्रतिहतभैषज्यराजाय तथागताय।
नमो विक्रान्तगामिने तथागताय।
नमः सुप्रतिष्ठितशौर्य तथागताय।
नमः सर्वतथागतेभ्योर्हतेभ्यः सम्यक्संबुद्धेभ्यः।
नमो रत्नत्रयाय। नमः आर्यावलोकितेश्वराय बोधिसत्त्वाय महासत्त्वाय महाकारुणिकाय। एह्येहि।

नमस्कृत्वा इदमार्यावलोकितेश्वर-मुखाग्रेण अमोघपाशानां हृदयं तथागतसंमुखभाषितं महापरिषन्मध्ये अहमिदानीमावर्तयिष्यामि। सिध्यन्तु मे सर्वकार्याणि सर्वभयेषु च मे रक्ष-रक्ष। भवतु सर्वसत्त्वानां च।

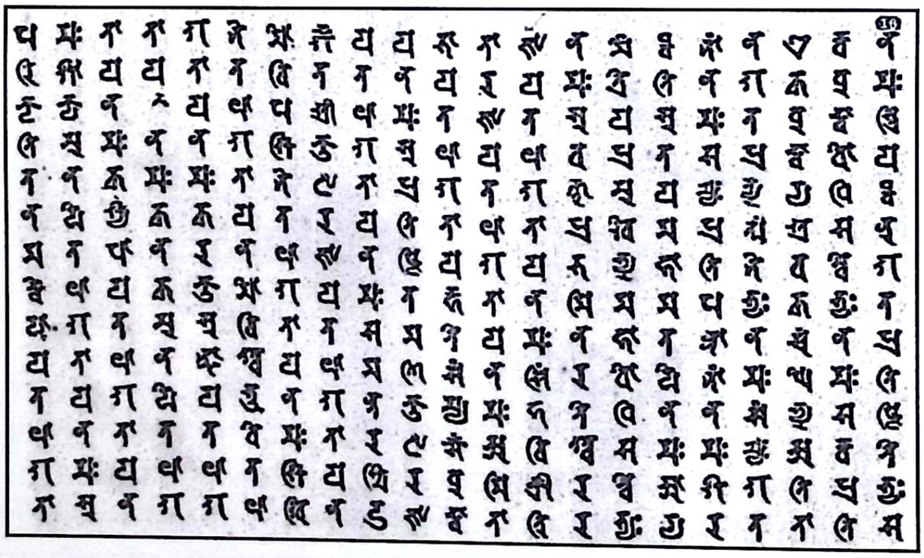
तद्यथा। ॐ चर-चर चिरि-चिरि चुरु-चुरु महाकारुणिकाय। सर-सर सिरि-सिरि चिरि-चिरि पिरि-पिरि विरि-विरि महापद्महस्ताय। कल-कल किलि-किलि कुलो-कुलो महाशुद्धसत्त्वाय। एहि-एहि बुद्ध्य-बुद्ध्य धव-धव भूदय-भूदय कण-कण किणि-किणि कुणु-कुणु परमशुद्धसत्त्वाय। कर-कर किरि-किरि कुरु-कुरु महास्थामप्राप्ताय। चल-चल संचल-संचल मिचल-मिचल प्रचल-प्रचल एटट-एटट भर-भर भिरि-भिरि भुरु-भुरु तर-तर तिरि-तिरि तुरु-तुरु। एहि एहि महाकारुणिक महापशुपतिवेषधर धर-धर सर-सर चर-चर पर-पर वर-वर हर-हर ह-ह हि-हि हु-हु।

T 1092

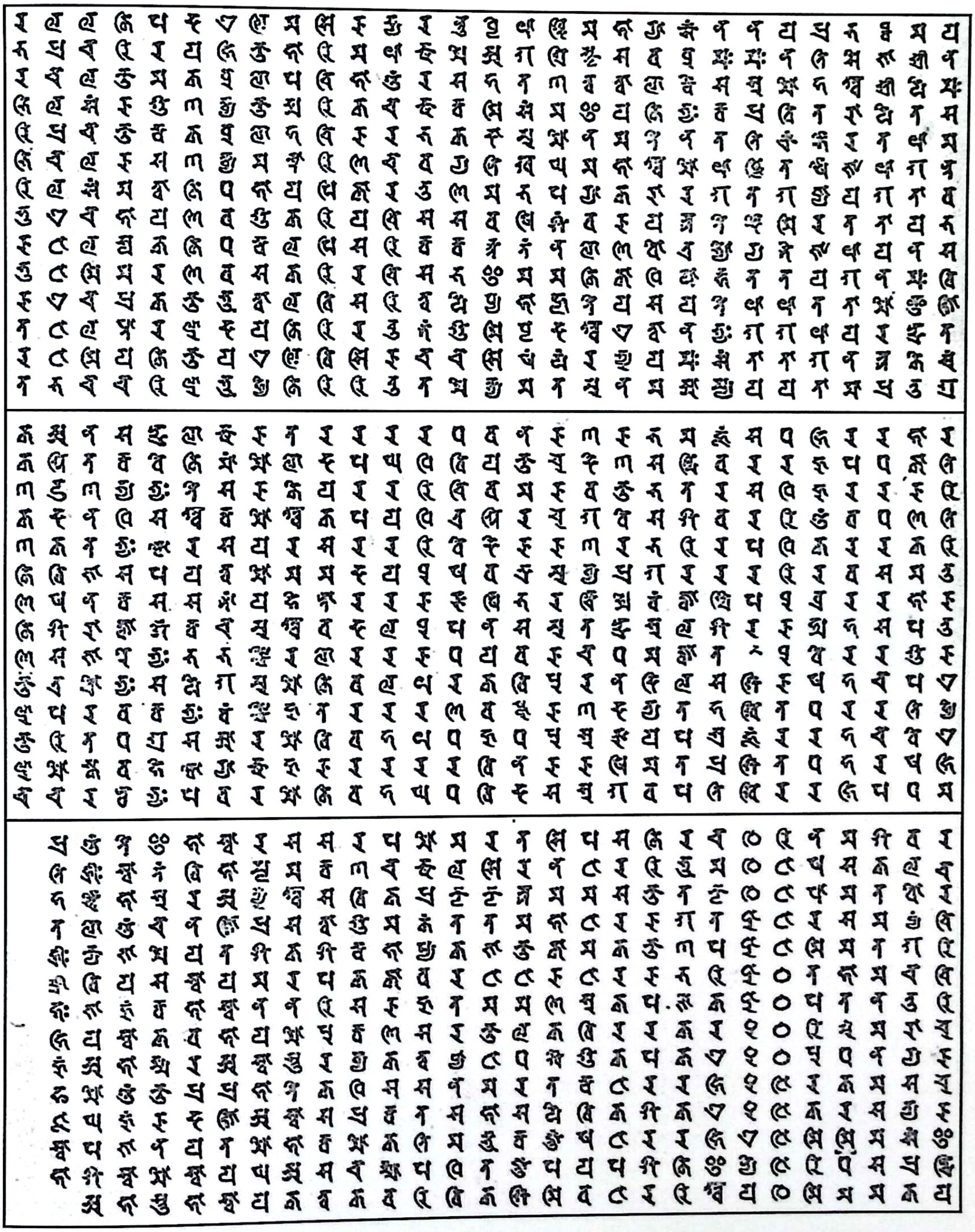
ॐकार ब्रह्मवेषधर धर-धर धिरि-धिरि धुरु-धुरु तर-तर सर-सर पर-पर। शिखि हूं शिखि हूं वर-वर रश्मि-शतसहस्त्र-प्रतिमण्डितशरीर ज्वल-ज्वल तप-तप भस-भस।

भगवन् सोमादित्य-यम-वरुण-कुबेर-ब्रह्मेन्द्र-धनद-ऋषिगण-देवगण-व्यर्चित-चरण सुरु-सुरु चुरु-चुरु मुरु-मुरु पुरु-पुरु।

सनत्कुमार-रुद्रवासव-विष्णु-धनद-वाय्वग्नि-देवर्षिनायक बहुविविध-विचित्र-वेषरूप-धरणि धर-धर धिरि-धिरि धुरु-धुरु पर-पर धर-धर यर-यर लर-लर हर-हर पर-पर दर-दर वर-वर वरदायक समन्तावलोकित विलोकित लोकेश्वर महेश्वर मोहु-मोहु मोरु-मोरु मोय-मोय मुञ्च-मुञ्च रक्ष-रक्ष मां सर्वसत्त्वानां च भगवन् आर्यावलोकितेश्वर सर्वभयेभ्यः सर्वोपद्रवेभ्यः सर्वोपसर्गेभ्यः सर्वग्रहेभ्यः सर्वव्याधिभ्यः सर्वज्वरेभ्यः। बन्ध-बन्ध नतण नतजनराज चौर-तस्कर-अग्नि-उदक-विष-शस्त्रपरिमोचक। कण-कण किणि-किणि कुणु-कुणु चर-चर चिरि-चिरि चुरु-चुरु। इन्द्रिय-बल बोध्यंग-चतुरार्यसत्य-संप्रकाशक तम-तम नम-नम सम-सम मस-मस महातपुंधकर मिधमन षट्पारमिता-परिपूरक मिरि-मिरि ट ट ट ट ठ ठ ठ ठ टि टि टि टि ठि ठि ठि ठि टु टु टु टु ठु ठु ठु ठु। एन्येय चमत्कृत परिकर एह्येहि ईश्वर भूतगण-भंजक कर-कर किरि-किरि कुरु-कुरु पर-पर शर-शर सर-सर कर-कर कट-कट पट-पट मट-मट। सुविशुद्धविषयवसिन महाकारुणिक श्वेतयज्ञोपवीत रत्न-मकुट मालाधर सर्वज्ञ शिरसि कृत-जटामकुट महाद्भुत-कमल-कृत-करतल-ध्यान-समाधि-विमोक्ष प्रकंप्य बहु-सत्त्वसंतति-परिपाचक महाकारुणिक सर्वकर्मावरण-विशुद्धक सर्वव्याधिप्रमोचक सर्वसत्त्वाशापरिपूरक सर्वसत्त्व-समाश्वासकर नमोऽस्तु ते स्वाहा। अकाल-मृत्यु-प्रशमनाय स्वाहा। अमोघाय स्वाहा। अजिताय स्वाहा। अप्रजिताय स्वाहा। वीराय स्वाहा। वरप्रदाय स्वाहा। इद सुच मे सर्वकर्म कुरु। नमोऽस्तु ते स्वाहा। ॐ जय हूं स्वाहा। ॐ हूं ज स्वाहा। ॐ ह्रीः त्रैलोक्यविजय अमोघपाश अप्रतिहत ह्रीः ह्री हः हि हुं फट् स्वाहा।



T 1092



T 1113B Nīlakaṇṭha-dhāraṇī, translated by Amoghavajra.

नमो रत्नत्रयाय। नम आर्यावलोकितेश्वराय बोधिसत्त्वाय महासत्त्वाय महाकारुणिकाय।
ॐ सर्वभयेषु धनदस्य नमस्कृत्वा इमु
आर्वावलोकितेश्वर-स्तवनं नीलकण्ठानां हृदयं वर्तयिष्यामि।
सर्वार्थ-साधनं शुभं अजेयं सर्वभूतानां भव-मार्ग-विशोधकम्॥[1]

तद्यथा। ॐ अवलोक लोकातिक्रान्त एहि एहि महाबोधिसत्त्व सर्प-सर्प स्मर-स्मर (ms. मल-मल) मम हृदयम्। कुरु-कुरु कर्म। धुरु-धुरु विजयते महाविजयते। धर-धर धरणीराज (ms. धिरिणिराय)। चल-चल मम विमलमूर्ते। एहि-एहि छिन्द २ अर्षंप्रचलि वष-वषं प्रशय। हुरु-हुरु मल्ल हुरु-हुरु सर-सर सिरि-सिरि सुरु-सुरु। बोधिय २ बोधय २ मैत्रिय नीलकण्ठ। दर्शनेन (ms. धषिणिन) प्रसादय (ms. पष) मन स्वाहा। सिद्धाय स्वाहा। महासिद्धाय स्वाहा। सिद्धयोगेश्वराय स्वाहा। नीलकण्ठाय स्वाहा। मरनर स्वाहा। नरसिंहमुखाय स्वाहा। पद्महस्ताय स्वाहा। चक्रसिद्धाय स्वाहा। पद्महस्ताय स्वाहा। नरकिन्दिवगरय स्वाहा। महाबलि-शंकराय स्वाहा।

नमो रत्नत्रयाय। नमो आर्यावलोकितेश्वराय बोधि स्वाहा।

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[1] The text is very corrupt in the Tripiṭaka
ॐ सर्व-रभयिशु धनदस्य नमोस्कृत इमो
अर्यावरुकितेसिवरं धव नमो नरकिन्दि हेरिम वधषमि
सर्व अथा दु शुभं अजेयं सर्वभुतनम वगभव दुदु

T 1120B Samantabhadra-kalpa, translated by Amoghavajra (Nj 1410, K 1346).

ॐ सर्वयोगचित्तमुत्पादयामि। वज्राञ्जलि वज्रबन्ध वज्रबन्ध त्रट् वज्रावेश वः वज्रमुष्टि वं सुरतस्त्वं। ॐ भूः खं वज्रसत्त्व वज्ररत्न वज्रधर्म वज्रकर्म। ॐ वज्रमालाभिषिञ्च। वज्रतुष्य होः। सर्वं कुरु यथासुखं हूं।

हे महासुख वज्रसत्त्वायाहि शीघ्रं महासुख। वज्रामोघसमयनुपालय प्रबुध्य-प्रबुध्य सुरतस्त्वं अनुरक्तो मे भव, सुतोष्यो मे भव। भगवन् अनादिनिधन स त्वं सर्वसिद्धिं मे प्रयच्छ। एष त्वामाकृष्य प्रवेश्य समयैर् बद्धा वशीकरोमि मे मुद्रामन्त्रपदैः जः हूं वं होः।

ओंकारो मुखं सर्वधर्माणामाद्यमनुत्पन्नत्वात्।

परमसुखाशय-ललित-विलास-नमितैर् नमामि भगवन्तं जः हूं वं होः हि हि हि हि प्रतीच्छ कुसुमाञ्जलिर् नाथ हूं।

जः वज्रदृष्टिसायके मट्।

हूं वज्रकेलिकिले हूं। वं वज्रिणि स्मर रट्। होः वज्रकामेश्वरि त्रां। हे वज्ररतिः। महारतवज्रि होः।

ॐ वज्रलोचने। महाश्रीवज्रि हीः।

हे रतिवज्रविलासिनि त्रट्। हे रतिवज्रहासे ह ह । हे रतिवज्रगीते ते ते। हे रतिवज्रनृत्ये वेप-वेप।

वज्रांकुशे जः। वज्रपाशे हूं। वज्रशंकले वं। वज्रघण्ट होः। सुरतस्त्वं।

सर्वानुरागसुखसात् मनसा त्वं वज्रसत्त्व परम-सुरतः भव मे महासुखदृढोच्छ्रयदः प्रतिपद्य सिद्ध्यचल प्रणतः महासुख महाराग महावज्र महाधन महाज्ञान महाकर्म वज्रसत्त्वाद्य सिद्ध्यामि हुं।

ॐ कुरु सुखं सर्वधर्मदमदयनुत्वं नत्वन परमाद्य महासत्त्व महारत महारति समन्तभद्र सर्वात्मवज्र गर्वौपते पते चित्तसत्त्व समाध्यग्रवज्र वज्र महाधन समन्तभद्र चर्याग्र मार-मारप्रमर्दक सर्वबोधे महाबुद्ध बुद्ध बुद्धाग्र जं म जः वज्रहूंकार हूंकार लोकेश्वर मणिप्रद महाराग महासौख्य काममोक्ष महाधन त्रिलोकाग्र त्रिधातुक स्थावर प्रभव व्यक्त सुसूक्ष्म स्थूल संचय जंगम प्रवरप्राप्त भवसागरशोधन अनादिनिधनात्यन्तकान्त प्राक सर्वमास्थितः हृत्मुद्रायोगसमयः तत्त्वसत्यमहामहः तथागत महासिद्ध धर्ममहाबुध सद्धर्मसत्कर्मपथा बोधिचित्त बोधक वज्रक्रोध महाक्रोध ज्वल प्रलयदमकः महाविनयदृष्टाग्र रुद्र रौद्रक्षयंकरः सर्वशुद्धि महापद्म प्रज्ञोपाय महानय रागशुद्धि समाध्यग्र विश्वराग महेश्वर आकाशानन्त्य नित्यो वै सर्वबुद्ध महालय विभूति श्री-विभोराज सर्वशापरिपूरक नमस्तेऽस्तु नमस्तेऽस्तु —— — वज्रसत्त्वाद्य सिद्ध मां।

ॐ कृतो वः सर्वसत्त्वार्थसिद्धिर्दत्ता यथानुगा। गच्छ त्वं बुद्धविषयं पुनरागमनाय तु (= त्वं)। ॐ वज्रसत्त्व मुः।

T 1120B

This japa ritual of Samantabhadra is according to the anuttara-yoga, i.e. the Vajradhātu-maṇḍala. Nanjio 1410 gives the literal Sanskrit equivalent of the Chinese title: Vajraśekhar-ānuttara-yoga-samantabhadr-ādhyāya-kalpa-sūtra (adhyāya should be *japa* 'silent recitation'). It has three steps: (1) stabilizing the mind for yoga (yoga-citta), (2) inviting the Mahāsukha Vajrasattva (i.e. Samantabhadra) to bless one's meditation, and (3) the long dhāraṇī whereby the devotee can sway over the Vajrasattva by the mantras of contemplation (*mudrā-mantra*), and (4) when siddhi is attained the deity is bidden farewell to go to the Buddha-realm to come again when summoned. The final *au revoir* is technically known as *visarjana*, while the invitation is *āhvāna* in Sanskrit.

The dhāraṇī can be compared with Śubhakarasiṁha's Gobushingan which follows the sequence of the Sarvatathāgata-tattva-saṅgraha, the mūla-tantra for this maṇḍala (edited by me *The Earliest Maṇḍala of Śubhakarasiṁha*, New Delhi, 2021). We can compare some mantras of the dhāraṇī with it.

vajradṛṣṭi-sāyaka: four types of eyes under Guhyāṅkuśī (pp.31–32)

Vajrakelikilā, Vajrakāmeśvarī, Vajrarati correspond to the four vajrā deities in the naya-maṇḍala: Iṣṭavajrā, Mānavajrā, Rāgavajrā and Kelikilavajrā (pp.9–10)

The four rativajrā deities of the dhāraṇī correspond to the Goddesses of Inner Offering (p.29)

Rativajra-vilāsinī = Lāsyā

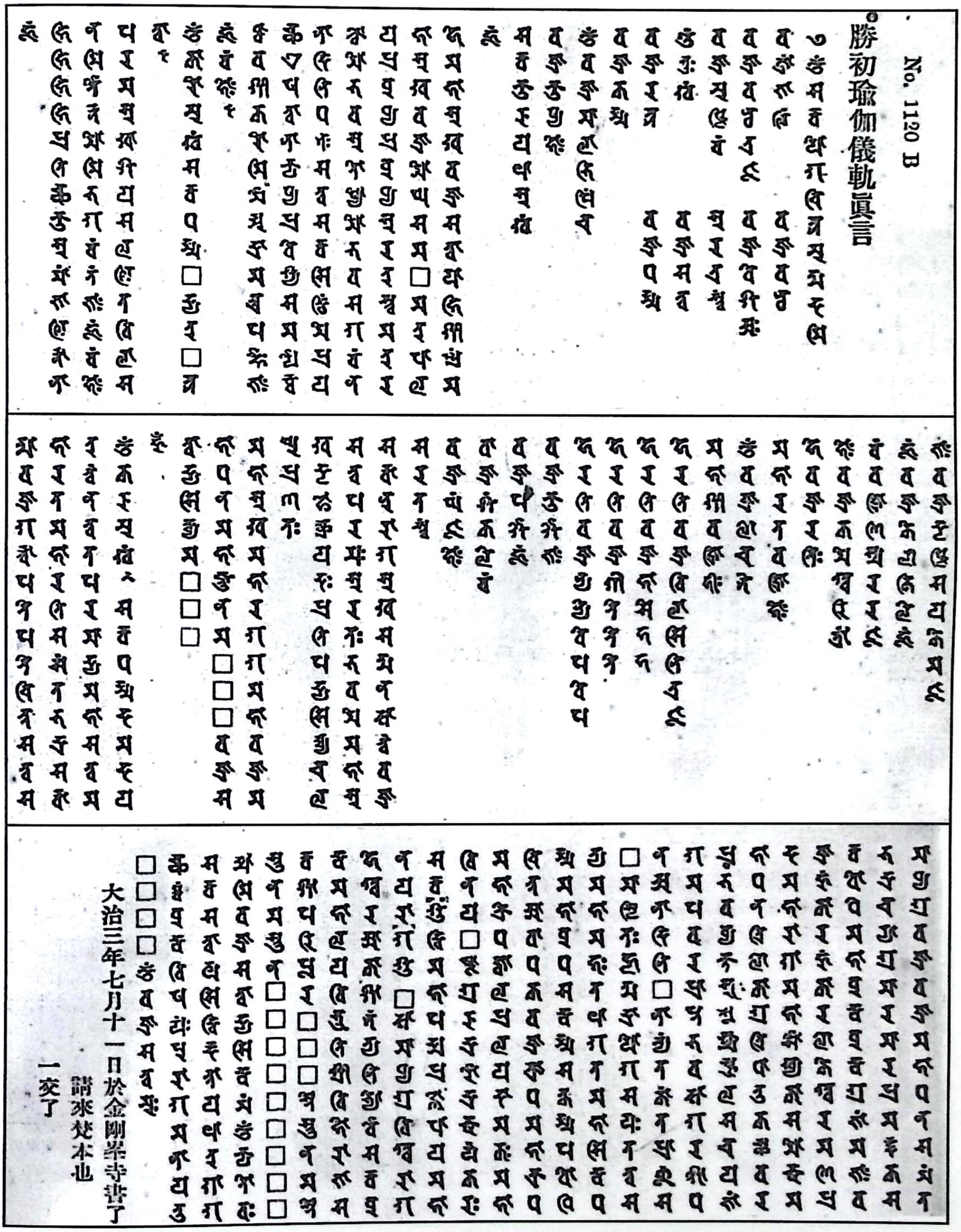
Rativajra-hārā = Mālā

Rativajra-gītā = Gītā

Rativajra-nṛtyā = Nṛtyā

Vajrāṅkuśa, Vajrapāśa, Vajraśaṅkhala and Vajraghaṇṭa are the four Bodhisattvas of Outer Offerings (p.29).

T 1120B



No. 1120 B

勝初瑜伽儀軌眞言

大治三年七月十一日於金剛峯寺書了

請來梵本也

一交了

T 1150 translated by Amoghavajra.

नमः समन्तवज्राणां अः। सर्वत्राप्रतिहत तथागतांकुश बोधिचर्यापरिपूरक स्वाहा।
ॐ सुम्भ निसुम्भ हूं फट्। गृह्ण-गृह्ण हूं फट्। गृह्णापय हूं फट्। आनय होः भगवन् वज्र हूं फट्।
हूं पलिः तिद्धलिः तः वज्राकर्ष हं जः।
ॐ वज्राग्र पातुय वज्र हूं।
ॐ वज्रमालाग्र वं।
ॐ वज्रबन्ध हं।
ॐ हारुकवज्रसमय सर्वदुष्टसमयमुद्रा-प्रभञ्जक हूं फट्।
ॐ वज्रसत्त्वोष्णीष हूं फट्।
ॐ वज्र मुः।

T 1150

如來鉤眞言曰
曩莫薩滿多沒馱喃𠻬娑嚩哆
羅引二合鉢囉二合底賀哆怛佗引蘖擔俱
舍目地左哩野播哩布囉迦娑嚩
二合賀引
行者次當入三世勝金剛忿怒三摩地。觀威
德熾盛四面八臂。左踏　摀　摩天后。
右脚踏摩醯首羅天
則結三世勝印　以二手金剛拳。檀慧互相
鉤直竪於進力。成已誦眞言三五或七遍。眞
言曰
唵遜婆儞遜婆吽發吒吃哩二合賀
拏二合吃哩二合賀拏二合吽發吒吃哩二合
賀拏二合跛野吽發吒阿引娜野俱引
婆誐鑁嚩日囉二合吽發吒

復次卽結上方諸天教勅印　以二手各作金
剛拳。二頭指互相旋繞。結印成已而教勅言。
汝等十六大護大藥叉將等。受佛付囑護持
國王。及護國界一切有情。令得安樂辟除災
禍。今我國境有某難事。汝等大護助我軍陣
摧破怨敵。汝等當令彼軍被縛迷悶。令某荒
亂。使我軍兵强盛得勝。作是勅已卽誦眞言
三遍曰已下召請諸天並同此結本印
吽跛里入底娜嚩二合里入多入嚩日囉
二合羯濕哈若
復次當結遊虛空諸天教勅印　以二手金剛
縛。屈二頭指以甲相背。並竪二空押於二風。
結印成已。一依前文而教。勅已。卽三遍誦眞
言曰
唵嚩日囉二合蘗囉二合跛拏野嚩日囉
二合吽
復次當結住虛空諸天教勅印　如降三世印。
二食相繞。以印安於頂上卽是結印已。一依
前文而教勅言。卽誦眞言三遍曰
唵嚩日囉二合摩囉吃囉二合鑁
復次當結地居諸天教勅印　以二手金剛縛。
舒二風頭相合。如金剛護菩薩印卽是。結印
已。一依前文而教勅言。卽三遍誦眞言曰
唵嚩日囉二合滿馱憾

次結地底諸天教勅印　以二手各展合掌向
外。二空頭相捻。二風相鉤。二火以頭相拄。以
印安於眉間。一依前文而教勅言。卽三遍誦
眞言曰
唵賀嚕迦嚩日囉二合娑摩野娑嚩
努瑟吒二合娑嚩野母捺囉二合鉢囉二合
悏惹迦吽發吒
既啓告已。則結慧手作金剛拳。按於幢上誦
十字佛頂眞言一百八遍
欲誦此十字佛頂眞言。先應結印誦之七遍
印以二手內相叉爲拳。二空入於掌中。二
風各屈拄二空背卽是。誦眞言曰
唵嚩日囉二合薩怛鑁二合瑟抳二合灑吽
發吒
金誦已卽更焚香獻花。卽捧閼伽奉。爲帝王
幷及百姓。發廣大利益安樂殊勝之願。卽結
金剛縛竪合二火。卽成。誦金剛解脫眞言三
遍。送聖衆各還本宮。眞言曰
唵嚩日囉二合穆
法事已訖。則收幢於淨函或僕安置。供養食
飲等。依法送往河流之中
摧魔怨菩薩破他陣敵法
發軍時節依宿曜日量

T 1152 Ritual of Prajñāpāramitā (Padmakula-hṛdaya-japa-kalpa), translated by Dānapāla (Nj 1035, K 1436). Agrees with Tibetan.

ॐ धीः ॐ गे ॐ जे।
नमो भगवते आर्यप्रज्ञापारमितायै अपरिमितगुणायै भक्तिवत्सलायै सर्वतथागतज्ञानपरिपूरितायै सदावत्सलायै।
तद्यथा। ॐ धीः श्रुतिस्मृतिविजये स्वाहा।

T 1153 Hōbōgirin (20:634) title in ~: Mahāpratisarā-dhāraṇī Buddḥa-bhāṣita-samantajvālāmālā-viśuddha-sphuṭīkṛta-cintāmaṇimudrā-hṛdaya aparājitā-dhāraṇī pratisarā-mahāvidyārājā (better ˚rājñī) (Nj 1042, K 1349). It is a dhāraṇī to Mahāpratisarā. Agrees with Tibetan.

बुद्धभाषिता समन्तज्वालामाला-विशुद्धे स्फुटीकृत चिन्तामणि-मुद्रहृदय अपराजित धारणी प्रतिसरा-महाविद्याराज्ञी। नमः सर्वतथागतानाम्। नमो नमः सर्वबुद्धबोधिसत्त्वेभ्यः बुद्धधर्मसंघेभ्यः।

तद्यथा। ॐ विपुलगर्भे विपुल-विमले जय-गर्भे वज्रज्वलगर्भे गतिगहने गगन-विशोधने सर्व-पाप-विशोधने।

ॐ गुणवति गगरिणि गिरि-गिरि गमरि २ गह २ गर्भरि २ गगरि २ गम्भरि २ गति २ गमने गरे गुरु २ गुरु नेचले अचले सुचले जये विजये सर्व-भय-विगते गर्भ-संभरणि सिर २ मिरि २ गिरि २ समन्ताकर्षणि सर्वशत्रु-प्रमथनि रक्ष-रक्ष मम सर्वसत्त्वानां च। विरि २ विगतावरण-भय-नाशनि सुरि २ चिरि-चिरि कमले विमले जये जयावहे जयवति भगवति रत्न-मकुट-माला-धारिणि बहु-विविध-विचित्र-वेष-रूप-धारिणि भगवति महाविद्यादेवि रक्ष-रक्ष मम सर्वसत्त्वानां च समन्त सर्वत्र। सर्व-पाप-विशोधने हुरु-हुरु नक्षत्रमालाधारिणि रक्ष-रक्ष मां, मम अनाथस्य त्राणपरायणस्य परिमोचय मे सर्व-दुःखेभ्यः। चण्डि-चण्डि चण्डिनि वेगवति सर्व-दुष्ट-निवारणि शत्रु-पक्ष-प्रमथनि विजयवाहिनि हुरु २ मरु २ चुरु २ आयुःपारणि सुर-वर-मथनि सर्व-देवता-पूजिते धिरि-धिरि समन्तावलोकिते प्रभे २ सुप्रभ-विशुद्धे सर्व-पाप-विशोधने धर-धर धरणि धर-धर सुमु-सुमु रुरु चले चालय दुष्टान् पूरय मे आशां श्रीवसुधनां जय कमले क्षिणि-क्षिणि वरदे वरदांकुशे।

ॐ पद्मविशुद्धे शोधय २ शुद्धे भर २ भिरि-भिरि भुरु-भुरु मंगल-विशुद्धे पवित्र-मुखि खर्गिणि २ खर २ ज्वलित-शिरे समन्त-प्रसारितावभासित-शुद्धे ज्वल २ सर्व-देव-गण-समाकर्षणि सत्यवते तर २ तारय माम्। नाग-विलोकिते लहु २ हुनु २ क्षिणि २ सर्व-ग्रह-भक्षणि पिंगलि २ चुमु २ सुमु २ चुविचरे तर २ नागविलोकिनि तारयतु मां भगवति। अष्ट-महादारुण-भयेभ्यः समुद्र-सागर-पर्यन्तां पाताल-गगन-तलं सर्वत्र समन्तेन दिशो बन्धेन वज्रप्राकार वज्रपाश-बन्धनेन वज्रज्वलविशुद्धे भुरि २ गर्भवति गर्भविशोधनि कुक्षि-संपूरणि ज्वल २ चल-चल ज्वलिनि प्रवर्षतु देवः समन्तेन दिव्योदकेन अमृतवर्षणि देवता २ धरणि अभिषिंचतु मे सुगतवरवचनामृत वर-वपुषे रक्ष-रक्ष मम सर्व-सत्त्वानां च सर्वत्र सर्वदा सर्वभयेभ्यः सर्वोपद्रवेभ्यः सर्वोपसर्गेभ्यः सर्व-दुष्ट-भयभीतस्य सर्व-काले कलह-विग्रह-विवाद-दुःस्वप्न दुर्निमित्त-ामंगल्य-पाप-विनाशनि सर्व-यक्ष-राक्षस-नाग-निवारणि सरणिसरे बल २ बलवति जय-जय जयतु मां सर्वत्र सर्वकालं सिध्यतु मे इमां महाविद्य साधय २ सर्व-मण्डल-साधनि ताय सर्वविघ्ना(न्) जय-जय सिद्धे २ सुसिद्धे सिद्ध्य २ बुद्ध्य २ बोधय २ पूरय २ पूरणि २ पूरय मे आशां सर्व-विद्या-धिगत-मूर्त्ते जयोत्तरि जयवति तिष्ठ २ समयमनुपालय। तथागत-हृदय-शुद्धे व्यवलोकयतु मां अष्टभिः महादारुण-भयेभ्यः सर २ प्रसर २ सर्वावरण-विशोधने समन्ताकार-मण्डल-विशुद्धे विगते २ विगत-मल-विशोधनि क्षिणि २ सर्व-पाप-विशुद्धे मल-विगते तेजवति वज्रवति त्रैलोक्याधिष्ठिते स्वाहा। सर्वतथागत-मूर्ध्नाभिषिक्ते स्वाहा। सर्वबोधिसत्त्वाभिषिक्ते स्वाहा। सर्व-देवताभिषिक्ते स्वाहा। सर्वतथागत-हृदयाधिष्ठित-हृदये स्वाहा। सर्वतथागत-समयसिद्धे स्वाहा। इन्द्रे इन्द्रवति इन्द्रव्यवलोकिते स्वाहा। ब्रह्मे ब्रह्माध्युषिते स्वाहा। विष्णुनमस्कृते स्वाहा। महेश्वर-वन्दित-पूजिताये स्वाहा। वज्रधर वज्रपाणि बल-वीर्याधिष्ठिते स्वाहा। धृतराजाय स्वाहा। विरूढकाय स्वाहा। विरूपाक्षाय स्वाहा। वैश्रवणाय स्वाहा। चतुर्महाराज-नमस्कृताय स्वाहा। यमाय स्वाहा। यम-पूजित नमस्कृताय स्वाहा। वरुणाय स्वाहा। मरुताय स्वाहा। महामारुताय स्वाहा। अग्नये स्वाहा। नागविलोकिताय स्वाहा। देव-गणेभ्यः स्वाहा। नाग-गणेभ्यः स्वाहा। यक्षगणेभ्यः स्वाहा। राक्षसगणेभ्यः स्वाहा। गन्धर्व-गणेभ्यः स्वाहा। असुर-गणेभ्यः स्वाहा। गरुड-गणेभ्यः स्वाहा। किन्नर-गणेभ्यः स्वाहा। महोरग-गणेभ्यः स्वाहा। मनुष्येभ्यः स्वाहा। अमनुष्येभ्यः स्वाहा। सर्व-ग्रहेभ्यः स्वाहा। सर्व-नक्षत्रेभ्यः स्वाहा। सर्व-भूतेभ्यः स्वाहा। प्रेतेभ्यः स्वाहा। पिशाचेभ्यः स्वाहा। अपस्मारेभ्यः स्वाहा। कुम्भाण्डेभ्यः स्वाहा। ॐ धुरु-धुरु स्वाहा। ॐ तुरु-तुरु स्वाहा। ॐ मुरु-मुरु स्वाहा। हन २ सर्व-शत्रूणां स्वाहा। दह २ सर्व-दुष्ट-प्रदुष्टानां स्वाहा। पत्र २ सर्व-प्रत्यर्थिक-प्रत्यमित्राणां। ये मम अहितैषिणः तेषां सर्वेषां शरीरं ज्वलय। दुष्टचित्तानां स्वाहा।

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ज्वलिताय स्वाहा। प्रज्वलिताय स्वाहा। दीप्तज्वालाय स्वाहा। समन्तज्वालाय स्वाहा। मणिभद्राय स्वाहा। पूर्णभद्राय स्वाहा। महाकालाय स्वाहा। मातृगणाय स्वाहा। यक्षिणीनां स्वाहा। राक्षसीनां स्वाहा। आकाशमात्रीणां स्वाहा। समुद्रवासिनीनां स्वाहा। रातृचराणां स्वाहा। दिवसचराणां स्वाहा। त्रिसन्ध्यचराणां स्वाहा। वेलाचराणां स्वाहा। अवेलाचराणां स्वाहा। गर्भाहारेभ्यः स्वाहा। गर्भ-संधारणि स्वाहा। हुलु २ स्वाहा। ॐ स्वाहा। स्वः स्वाहा। भूः स्वाहा। भुवः स्वाहा। ॐ भूर्भुवः स्वः स्वाहा। चिटि-चिटि स्वाहा। विटि-विटि स्वाहा। धारणि स्वाहा धारणि स्वाहा। अग्नि स्वाहा। तेजेवपु स्वाहा। चिलि-चिलि स्वाहा। सिलि-सिलि स्वाहा। बुद्ध्य २ स्वाहा। सिद्ध्य २ स्वाहा। मण्डलसिद्धे स्वाहा। मण्डलबन्धे स्वाहा। सीमाबन्धनि स्वाहा। सर्व-शत्रूणां जम्भ २ स्वाहा। स्तम्भय २ स्वाहा। छिन्द २ स्वाहा। भिन्द २ स्वाहा। भर्ज २ स्वाहा। बन्ध २ स्वाहा। मोहय २ स्वाहा। मणिविशुद्धे स्वाहा। सूर्ये २ सूर्यविशुद्धे विशोधनि स्वाहा। चन्द्रे सुचन्द्रे पुण्ड्रचन्द्रे स्वाहा। ग्रहेभ्यः स्वाहा। नक्षत्रेभ्यः स्वाहा। शिवे स्वाहा। शान्ति स्वाहा। स्वस्त्ययने स्वाहा। शिवंकरि शान्तिकरि पुष्टिकरि बलवर्धनि स्वाहा। श्रीकरि स्वाहा। श्रियवर्धनि स्वाहा। श्रियज्वलनि स्वाहा। नमुचि स्वाहा। मरुचि स्वाहा। वेगवति स्वाहा।

ॐ सर्वतथागत-मुक्ति-प्रवर-विगत-भये शमयस्व मे भगवति। सर्व-पापेभ्यः स्वस्तिर्भवतु मुनि २ विमुनि-चरे चलने भयविगते भयहारणि बोधि २ बोधय २ बुद्धिलि २ सर्वतथागत-हृदय-जुष्टे स्वाहा।

ॐ वज्रवति वज्रप्रतिष्ठित-शुद्धे सर्वतथागत-मुद्राधिष्ठानाधिष्ठिते महामुद्रे स्वाहा।

ॐ मुनि-मुनि मुनिवरे अभिषिञ्चतु मां सर्वतथागत-सर्वविद्याभिषेकैः महावज्रकवच-मुद्रा-मुद्रिते सर्वतथागत-हृदयाधिष्ठितवज्रे स्वाहा।

ॐ अमृतवरे वर २ प्रवर-विशुद्धे हूं हूं फट् २ स्वाहा।

ॐ अमृतविलोकिनि गर्भ-संरक्षणि आकर्षणि हूं हूं फट्-फट् स्वाहा।

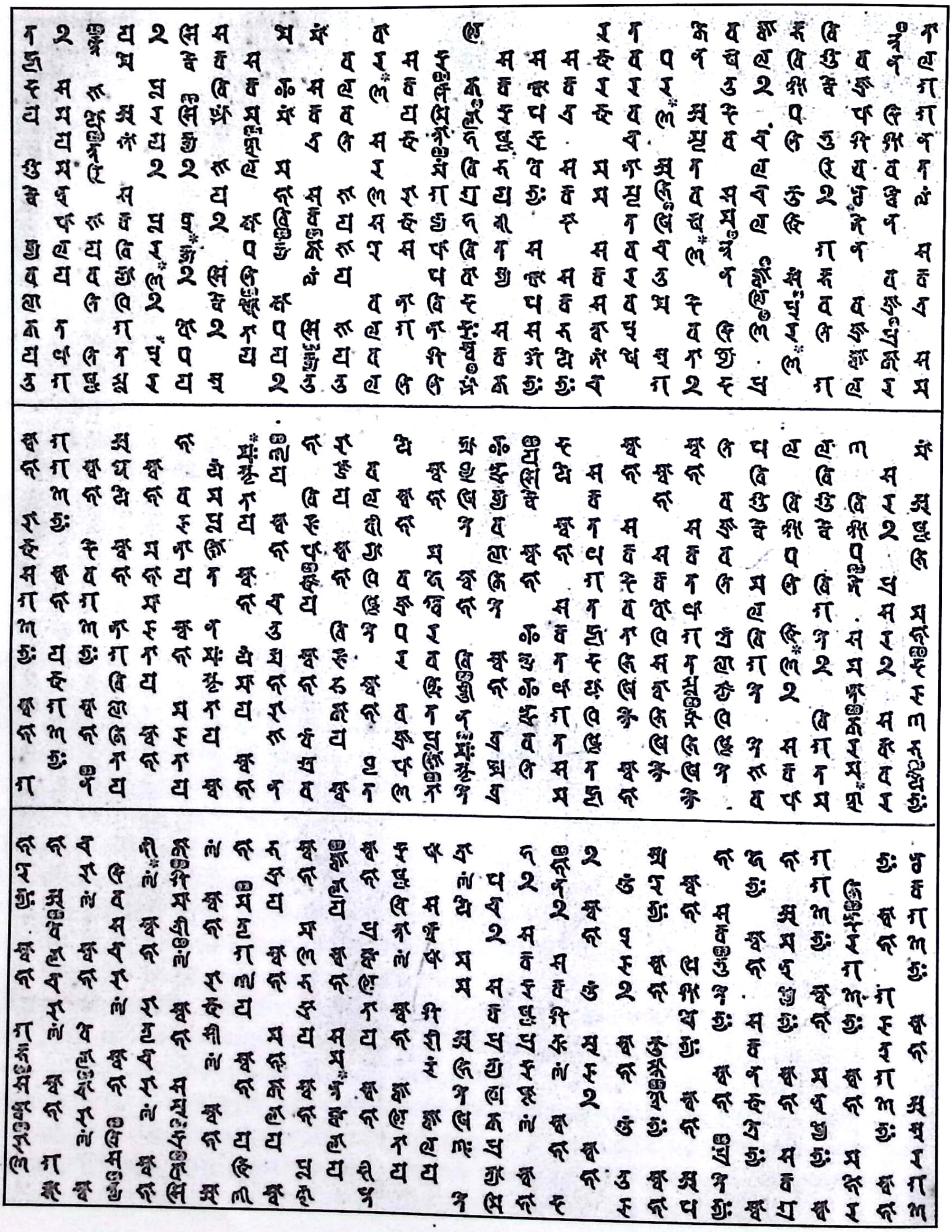
ॐ विमले जयवरे अमृते हूं ४ फट् ४ स्वाहा।

ॐ भर २ संभर २ इन्द्रिय-विशोधनि हूं हूं रु रु चले स्वाहा। नमो बुद्धाय। नमो धर्माय। नमः संघाय। नमो भगवते शाक्यमुनये महाकारुणिकाय तथागतायार्हते सम्यक्संबुद्धाय। नमः सप्तभ्यः सम्यक्संबुद्धेभ्यः। एषां नमस्कृत्वा बुद्धशासन-वृद्धये अहमिदानीं संप्रवक्ष्यामि सर्व-सत्त्व-ानुकम्पया इमां विद्यां महातेजीं महामल्ल-पराक्रमां यस्यां भाषितमात्रायां वज्रासन-मनीषिभिः ग्रह सर्वे विनायकाश्च-ात्तक्षण(ाः) विलयं गताः।

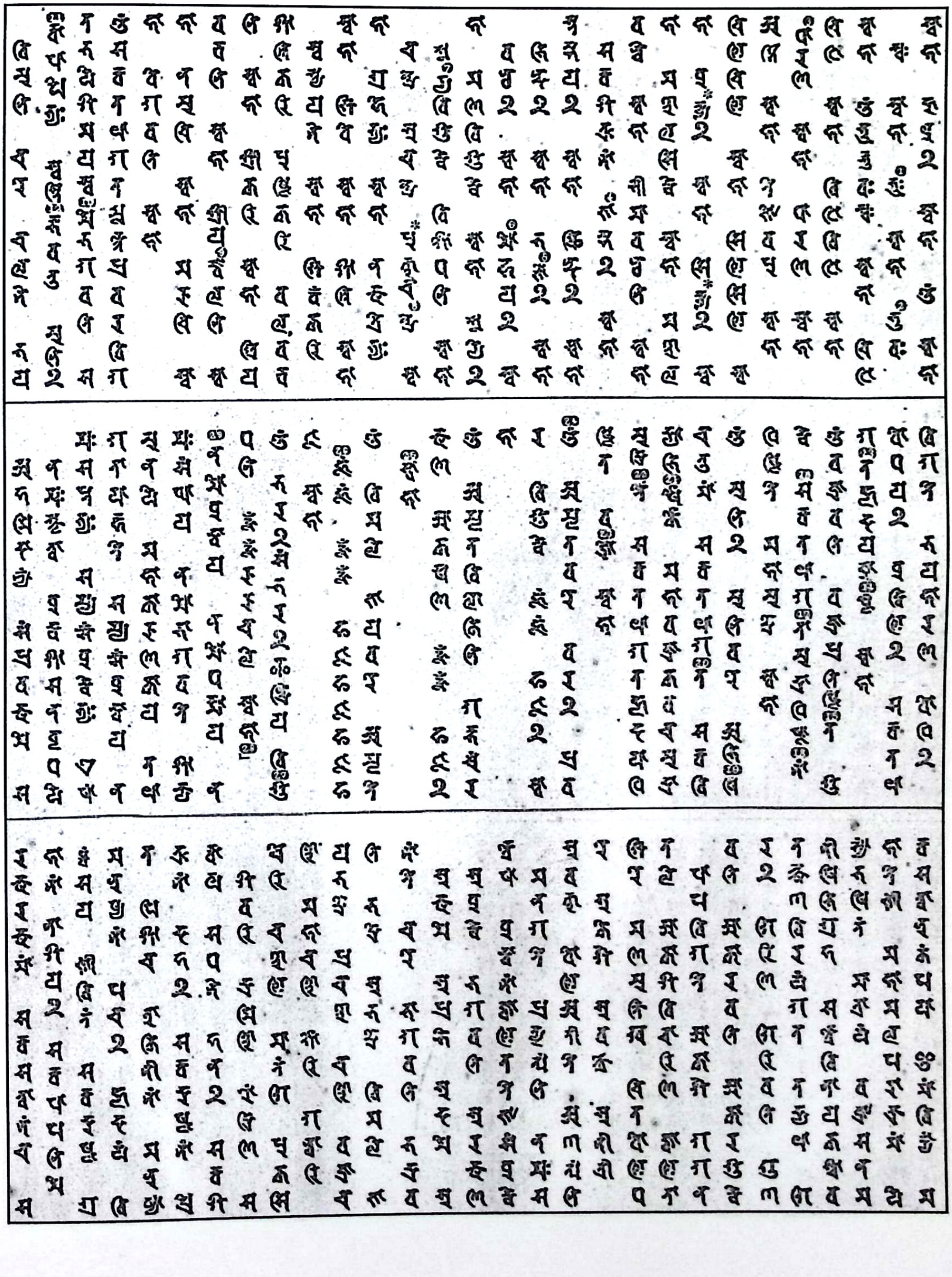
तद्यथा। गिर २ गिरिणि गिरिवति गुणवति आकारवति आकारशुद्धे पापविगते आकाशे गगनतले आकाश-विचारिणि ज्वलितशिरे मणिमुखि खचितचोलिधरे सुकेशे सुवक्त्रे सुनेत्रि सुवक्त्रिबोलि अतीते। अणतपंतिनिमनगते प्रत्युत्पन्नि। नमः सर्वेषां बुद्धानां ज्वलित-तेज-संबुद्धे सुबुद्धे भगवति सुरक्षणि सुक्षमे सुप्रभे सुदमे सुदान्ते चरे भगवति भद्रवति भद्रे सुभद्रे विमले जयभद्रे प्रचण्डचण्डि वज्रचण्डि महाचण्डि गौरि गन्धारि चेरि चण्डालि मातंगि पुक्कसि शबरि द्रमिण्डि रोद्रिणि सर्वार्थसाधने हन २, सर्वशत्रूणां दह २, सर्वदुष्टानां प्रेत-पिशाच-डाकिनीनां मनुष्यामनुष्यानां पच २, हृदयं विध्वंसय जीवितं सर्वदुष्ट-ग्रहाणां नाशय २ सर्वपापानि मे। रक्ष-रक्ष मां सर्वसत्त्वानां च सर्वभयोपद्रवेभ्यः, सर्वदुष्टानां बन्धनं कुरु, सर्व-किल्बिष-नाशनि मातश्चण्डि मानिनि चले तिटि-तिटिनि तुण्टधोरणि वीरणि प्रवरसंभरे चण्डालि मातंगि वचसि सुमुरु पुक्कसि शबरि शंकरि द्रविण्डि दहनि पचनि मदनि सरल-सरले सरलंभे हीनमध्योत्कृष्ट-विदारिणि विधारिणि महीलि महोमहोलिनि गणेनिगण पचेवते वतिनिवते चक्रकिनि जलेचुले शबरि शमरि शाबरि सर्व-व्याधि-हरणि चोण्डि २ निनिमि २ निमिंधरि त्रिलोकजहनि त्रिलोकालोककरि त्रैधातुकव्यवलोकिनि वज्र-परशु-पाश-खड्ग-चक्र-त्रिशाल-चिन्तामणि महाविद्याधारणि रक्ष २ मां सर्वसत्त्वानां च सर्वत्र सर्वस्थानगतस्य सर्वदुष्ट-भयेभ्यः सर्व-मनुष्यामनुष्य-भयेभ्यः सर्वव्याधिभ्यः वज्रे वज्रवति वज्रपाणिधरे हिलि २ मिलि २ चिलि २ सिलि वर २ वरदे सर्वत्र जयलंवि स्वाहा। पाप-विदारणि सर्व-व्याधि-हरणि स्वाहा। सर्वत्र भय-हरणि स्वाहा। पुष्टि स्वाहा। स्वस्तिर्भवतु मम स्वाहा। शान्ति स्वाहा। पुष्टि स्वाहा। जयतु जये जयवति जयविपुले विमले स्वाहा। सर्वतथागताधिष्ठान-पूर्ति स्वाहा। ॐ भुरि २ वज्रवति तथागत-हृदय-पूरणि संधारणि बल २ जयविद्ये हूं हूं फट् २ स्वाहा॥

T 1153

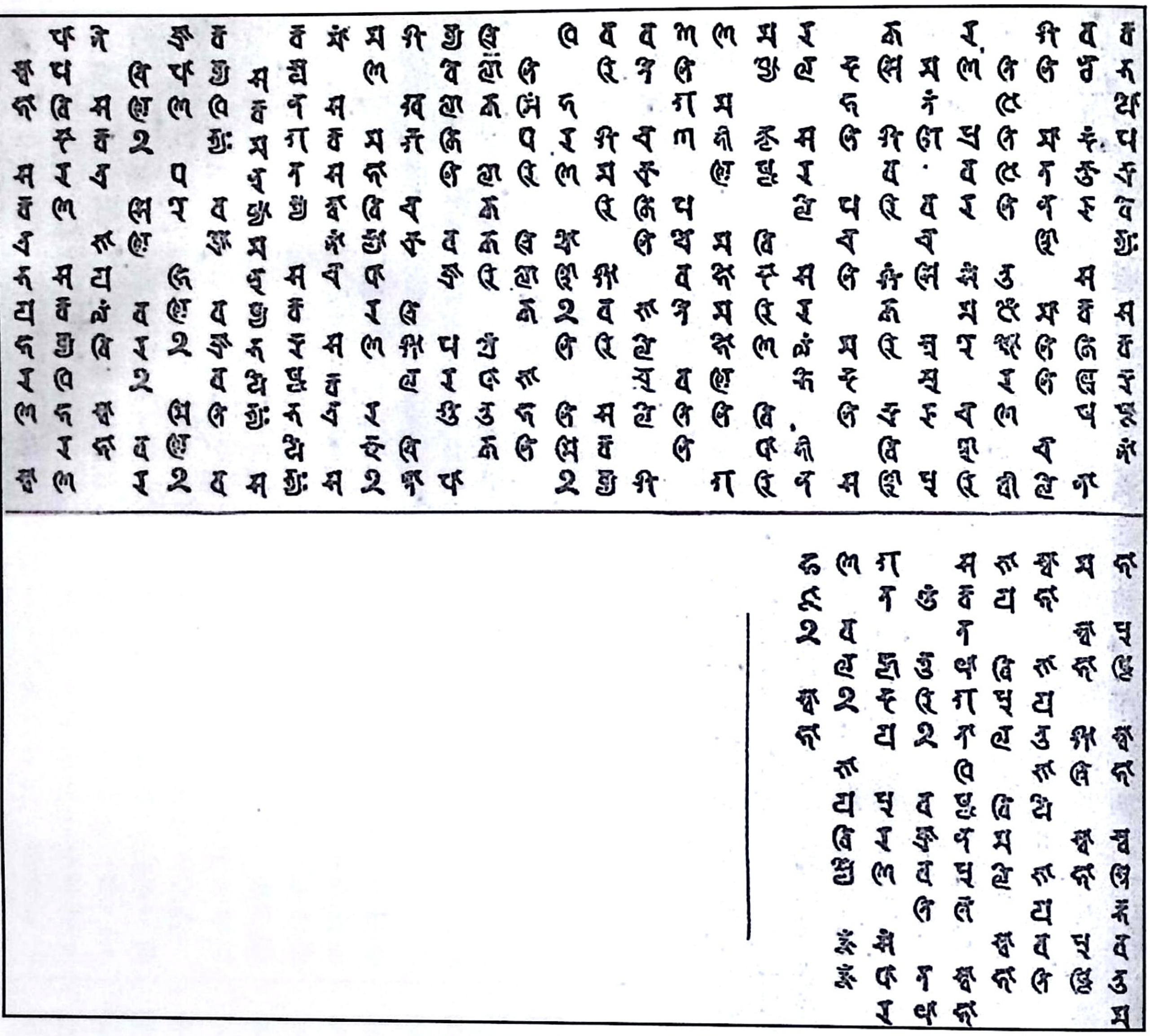
T 1153



T 1153



T 1153



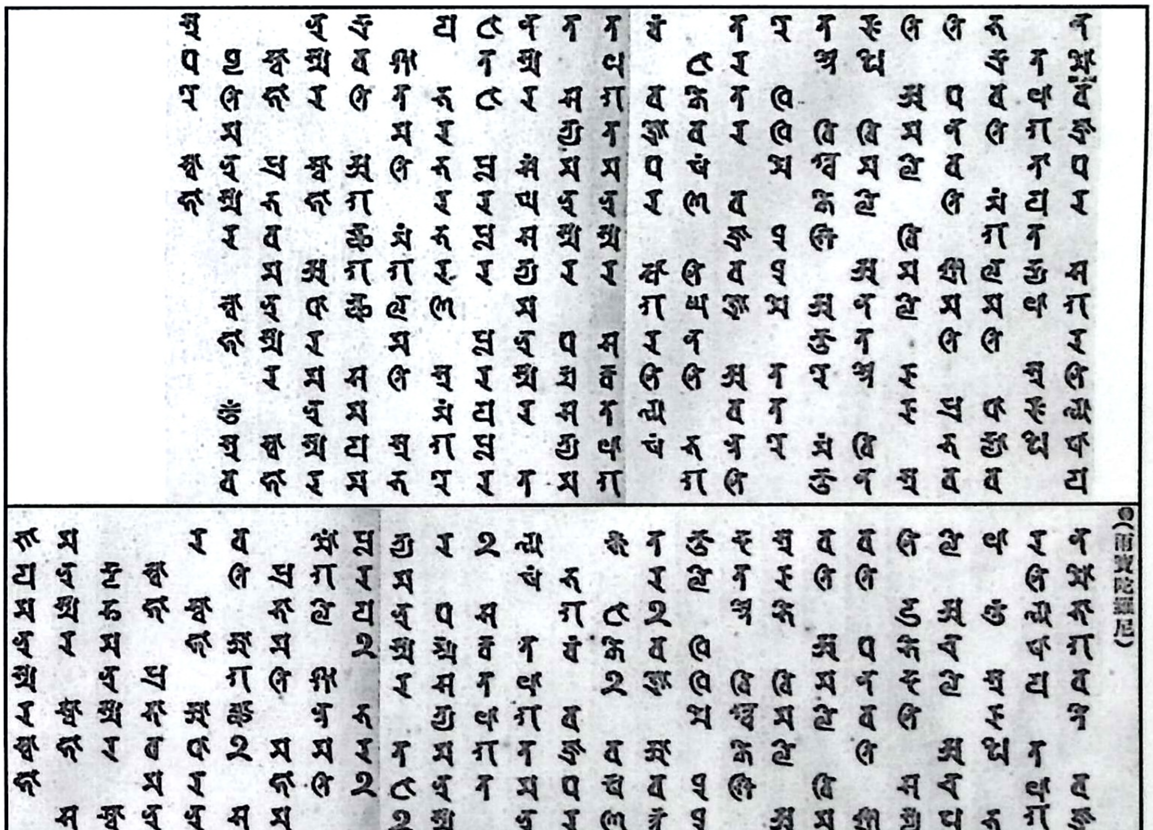
T 1163 Vasudhārā-dhāraṇī, translated by Amoghavajra (Nj 962, K 1295).

नमो वज्रधर सागरनिर्घोषाय तथागताय।

तद्यथा। सुरूपे भद्रवति मंगलमति धाह्यावति धनवति श्रीमति प्रभावति अमले विमले रुरु सुरूपे विमले अनतस्ते विनतस्ते विश्वकेशि अंकुरे-मंकुरे धिधिमे धुधुमे ततरे तर-तर वज्रवज्रे आवर्तनि टके वर्षणि निष्पादनि। भगवन् वज्रधर सागरनिर्घोषं तथागतमनुस्मर। सर्वतथागतसत्यमनुस्मर धर्मसत्यमनुस्मर संघसत्यमनुस्मर तट-तट पूर-पूर पूरय-पूरय भर-भर भरणि सुमंगले शान्तमति मंगलमति सुभद्रवति आगच्छ ऽऽगच्छ समयमनुस्मर स्वाहा। आधारमनुस्मर स्वाहा। प्रभावमनुस्मर स्वाहा। धृतिमनुस्मर स्वाहा। ॐ सुवसुंधरे स्वाहा।

नमो भगवते वज्रधर सागरनिर्घोषाय तथागताय।

तद्यथा। ॐ सुरूपे भद्रवति मंगले अचले अचपले ओघातनि ओभेदनि सस्यवति यज्ञवति धनवति धीमति प्रभावति अमले विमले रुरु सुरूपे विमरे अदतस्ते विदतस्ते विश्वकेशि अंकुले-मोंकुले धिधिमे धुधुमे ततले तर-तर वज्रे आवर्त्तनि भुंक-ओंक टके २ वर्षणि निष्पादनि भगवन् वज्रधर सागरनिर्घोषं तथागतमनुस्मर स्मर २। सर्वतथागत-सत्यमनुस्मर धर्मसत्यमनुस्मर संघसत्यमनुस्मर तट-तट पूर-पूर पूरय-पूरय भर-भर भरणि सुमंगले शान्तमति मंगलमति प्रभामति महामति सुभद्रवति आगच्छ २ समयमनुस्मर स्वाहा। आधारमनुस्मर स्वाहा। प्रभावमनुस्मर स्वाहा। दृढमनुस्मर स्वाहा। विजयमनुस्मर स्वाहा। सर्वसत्त्वविजयमनुस्मर स्वाहा।

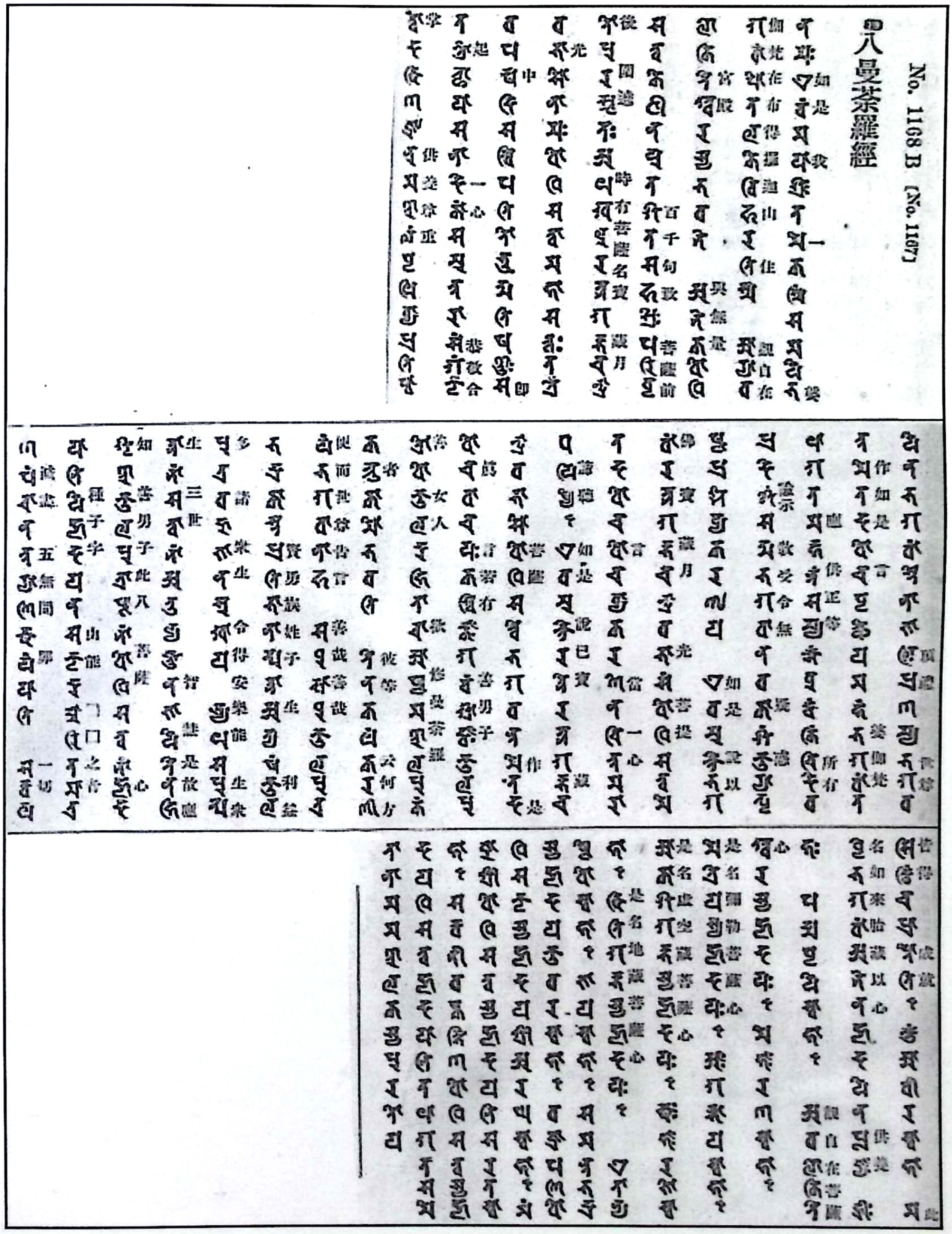


T 1168B Aṣṭa-mahāmaṇḍala-sūtra, anonymous, AD 618–805.

नमः। एवं सया श्रुतमेकस्मिन् समये भगवान् पोतलके विहरति स्म। आर्यावलोकितेश्वरस्य भवने अनेक-बोधिसत्त्वकोटिनयुतशतसहस्रैः परिवृतो पुरस्कृतः। अथ खलु रत्नगर्भचन्द्रावभासो नाम बोधिसत्त्वो महासत्त्वः तत्रैव पर्षदि संनिपतितो ऽभूत् मतिषण्डः सततोत्थायासनाद् एकांसमुत्तरासंगं कृत्वा दक्षिणजानुमण्डलं पृथिव्यां प्रतिष्ठाय येन भगवांस्तेनाञ्जलिं प्रणम्य भगवन्तमेतद् अवोचत् पृच्छेयमहं भगवन् तथागतमर्हन्तं सम्यक्संबुद्धं किंचिदेव प्रदेशं सत्य भगवानवकाशं कुर्यात् पृष्टप्रश्न-व्याकरणाय। एवमुक्ते भगवान् रत्नगर्भचन्द्रावभासं बोधिसत्त्वमेतद् अवोचद् व्याकरणेन चित्तमाराधयिष्ये। एवमुक्ते रत्ने रत्नगर्भचन्द्रावभासो बोधिसत्त्वो भगवन्तमेतदवोच[द्] वाच यः कश्चित्कः एवंश्राद्धः कुलपुत्रो वा कुलदुहिता वा अष्टमण्डल-पुत्रकं कर्तुकामो भवति तेन कथं करणीयम्। भगवानाह। साधु साधु कुलपुत्र भद्रकास्ते प्रतिभानोत्पन्ना आयश कुलपुत्र बहुजनसुखाय त्र्याथमुत्पन्नानां सत्त्वानां अतुल्यज्ञानजये तेन हि शण्डकुलपुत्राष्टानां बोधिसत्त्वानां हृदयानि ये हृदयेन सकृदुद्वारितमात्रेण पञ्चानन्तर्याणि क्षयं यान्ति। सर्वार्थसिद्धिं च प्राप्नोति। ॐ आविर स्वाहा। मध्ये भगवान् अनेन हृदयेन पूज्यः ह्रीः हः। पद्मप्रिये स्वाहा अवलोकितेश्वरस्य हृदयः। मेहारण स्वाहा मैत्रेयस्य हृदयः। अः गर्भाय स्वाहा आकाशगर्भस्य हृदयः। क्षः हाः रजे स्वाहा क्षितिगर्भस्य हृदयः। एतान्यष्टवो स्वाहा। जय स्वाहा। समन्तभद्रस्य हृदयः कुवर स्वाहा। वज्रपाणिबोधिसत्त्वस्य हृदय श्रीअरघ स्वाहा। मञ्जुश्रीबोधिसत्त्वस्य हृदय निसरत स्वाहा। सर्वनीवरणविष्कम्भिणः बोधिसत्त्वस्य हृदय विसत्व। हृदयानि तथागतसमेतानाम् मण्डलकस्य पुरतो य

The eight bodhisattvas are: Avalokiteśvara, Maitreya, Ākāśagarbha, Kṣitigarbha, Samantabhadra, Vajrapāṇi, Mañjuśrī, Sarvanīvaraṇaviṣkambhin.

T 1168B



八曼荼羅經 No. 1168 B [No. 1167]

T 1176 Pañcākṣara-kumārabhūta-Mañjuśrī-yoga-kalpa (Nj 1397, K 1365), translated by Amoghavajra.

MAṀ TRHYIṀ (ligature)

वाके हूं। अरपचन। ॐ वज्रतीक्ष्ण। ॐ दुःखच्छेद। ॐ खड्गाग्र खं। ॐ खड्गसत्त्व।

ॐ वाक्लेनै नमः। ॐ वाक्लेर्थी जय। ॐ वाक्लेषेशे स्वाहा। ॐ वाक्लेगं जय। ॐ वाक्ले तिष्टय। ॐ वाक्लेमनस।

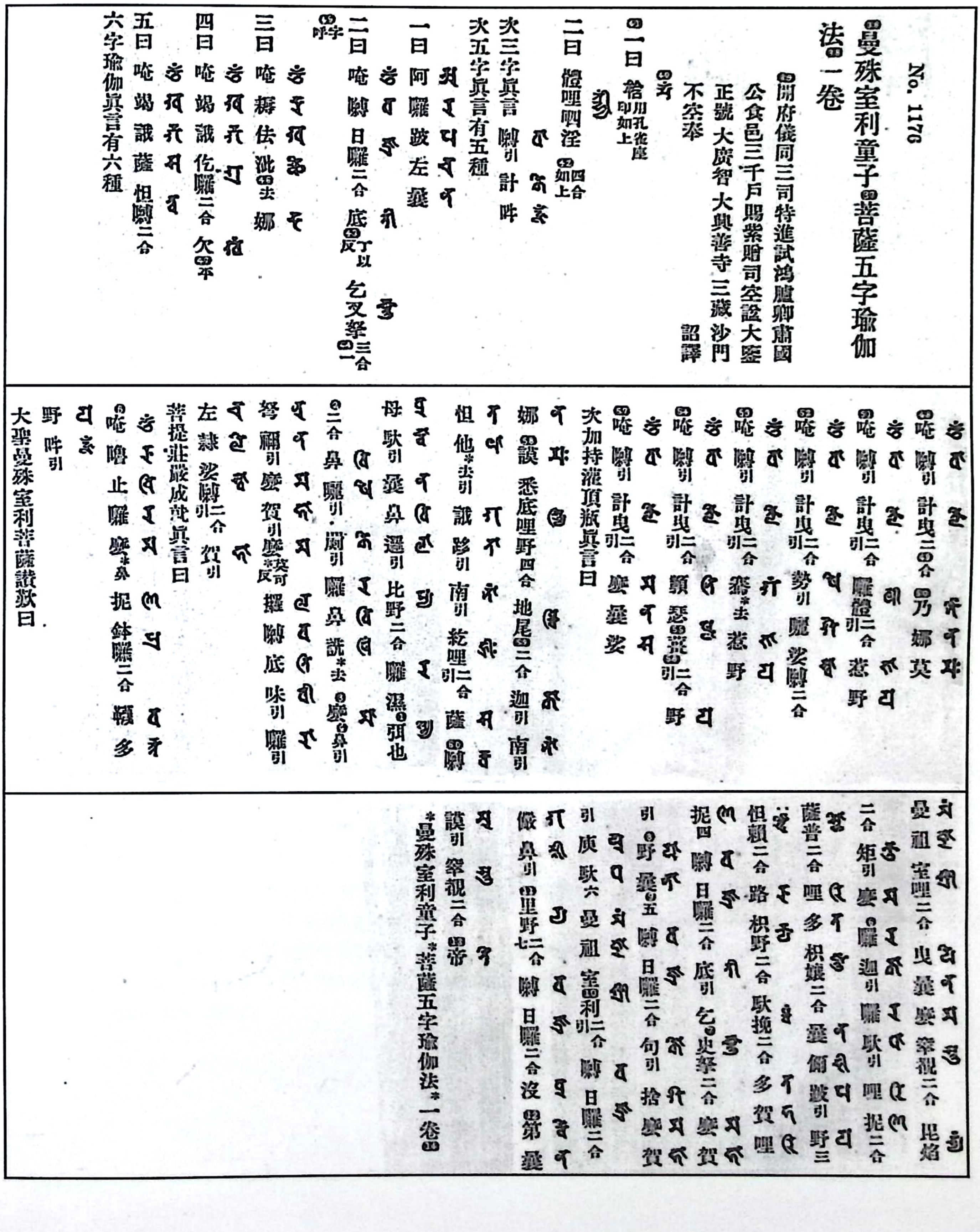
नमस्त्रियध्विकानां तथागतानां ह्रीः सर्वबुद्धानभिलाप्य रश्म्यभिषेकैरविधिमानुन महामलवति वीराचले स्वाहा।

ॐ रुचिरमणि प्रवर्त्तय हूं।

मञ्जुश्रिये नमस्तुभ्यं कुमार कारधारिणे स्फोरितज्ञानदीपाय त्रैलोक्यध्वान्तहारिणे वज्रतीक्ष्ण महायानवज्रकोश महायुध मञ्जुश्री वज्रगाम्भीर्य वज्रबुद्धे नमोऽस्तु ते।

This is a dhāraṇī of Vāgīśvara [Mañjuśrī] whence six invocations begin with *Vāk*.

T 1176



No. 1176

曼殊室利童子菩薩五字瑜伽法一卷

開府儀同三司特進試鴻臚卿肅國公食邑三千戶賜紫贈司空諡大鑒正號大廣智大興善寺三藏沙門不空奉 詔譯

一曰 唵 印如上 用孔雀座

二曰 體哩四涅 四合 如上

次三字真言 斛引 計 吽

次五字真言有五種

一曰 阿 囉 跛 左 曩

二曰 唵 斛 日囉二合 底丁以反 乞叉拏三合 一

三曰 唵 薅 佉 洮去 娜

四曰 唵 娲 誐 佗囉二合 欠平

五曰 唵 娲 誐 薩 怛嚩二合

六字瑜伽真言有六種

唵 嚩引 計 曳三合 乃 娜 莫

唵 嚩引 計 曳引二合 囉 體引二合 惹 野

唵 嚩引 計 曳引二合 勢引 麗 娑嚩二合

唵 嚩引 計 曳引二合 蕤去 惹 野

唵 嚩引 計 曳引二合 顯 悉 涅哩二合 野

唵 嚩引 計 曳引二合 娑 曩 娑

次加持灌頂瓶真言曰

娜 謨 悉底哩野四合 地尾二合 迦引 南引

怛 他去引 誐 跢引 南引 紇哩二合 薩 嚩

母 馱引 曩 鼻 遜引 比野二合 囉 濕弭也

二合 鼻 驃引 · 斛引 囉 鼻 詵去 曩 鼻引

拏 禰引 曩 賀引 曩反 擺 嚩 底 味引 囉引

左 隸 娑嚩二合 賀引

菩提莊嚴成就真言曰

唵 嚕 止 囉 曩 鼻 捉 鉢囉二合 蹉 多

野 吽引

大聖曼殊室利菩薩讚歎曰

曼 祖 室哩二合 曳 曩 曩 拏視二合 毘 焰

二合 矩引 曩 囉 迦引 囉 馱引 哩 捉二合

薩 普二合 哩 多 枳 孃二合 曩 偏 跛引 野三

怛 賴二合 路 枳野二合 馱 挽二合 多 賀 哩

捉四 嚩 日囉二合 底引 乞叉拏二合 曩 賀

引 野 曩五 嚩 日囉二合 句引 捨 曩 賀

引 庾 馱六 曼 祖 室利引二合 嚩 日囉二合

儞 鼻引 里野七二合 嚩 日囉二合 沒 弟 曩

讃引 拏視二合 帝

*曼殊室利童子*菩薩五字瑜伽法*一卷

T 1183

नमो मञ्जुश्रिये कुमारभूताय।
तद्यथा। ॐ श्रीकलपि महोत्कर्षे अलमकर्षे सम-सम अन्तकर्षे स्वाहा।

समन्तश्रि हूं स्वाहा।
ॐ अशमणि हूं स्वाहा।
ॐ देशमणि हूं स्वाहा।
ॐ समन्तमणि हूं स्वाहा।

T 1184 Hachijimonjuki, translated by Bodhisena. It was transmitted to Japan by Eun in 847 AD.

ॐ सर्वतथागतकायवाक्चित्त वज्र प्रवै मञ्जुश्रीवन्दनं करोमि।
ॐ वज्र विः त।
ॐ स्वभावशुद्धा सर्वधर्मा स्वभावशुद्धोऽहम्।
ॐ जिनजिक् स्वाहा।
ॐ आरुलिक् स्वाहा।
ॐ वज्रधृक् स्वाहा।
ॐ चक्रवर्त्ति प्रशमिताराद्रा राद्रा भस्म सरोष्णीष रक्ष २ मां हूं फट् स्वाहा।
ॐ किलि-किलि वज्र वज्रिभूर बन्ध-बन्ध हूं फट्।
ॐ सर-सर वज्रप्रकरा हूं फट्।
ॐ गगनस्वभाववज्र होः।
ॐ तुरु-तुरु हूं।
नमः त्र्यध्विकानां तथागतानां। ॐ वज्राङ्गिभ्यो आकर्षय स्वाहा।
ॐ सुसिद्धिकरि ज्वलितन तमोरतायै ज्वल २ बन्ध २ हन-हन हूं फट्।
एह्येहि भगवन् नेहहक्तियन समयेन च अघं चसंपरति जेधंपुच पुण्य प्रसीद मे।
नमः समन्तबुद्धानां हे हे कुमार कविमुक्ति-पथ-स्थित स्मर-स्मर प्रतिज्ञां स्वाहा।
ॐ धुन-धुन मथ-मथ हन-हन हयग्रीव हूं फट्।
ॐ अमृतोद्भव हूं फट्।
ॐ विस्फुरद्रक्ष वज्रपंजर हूं फट्।
ॐ असमाप्ति हर हूं फट्।
नमः समन्तबुद्धानां गगन सम-सम स्वाहा।
ॐ अचल विरय हूं।
नमः समन्तबुद्धानाम्। ॐ सर्वथा खं उद्गते स्फरहि मां गगनकं स्वाहा।
ॐ वज्रतीक्ष्ण महायान वज्रकोश महायधा मञ्जुश्री वज्रगाम्भीर्य वज्रबुद्धे नमोऽस्तु ते।
नमः समन्तबुद्धानाम्। आकर्षय सत्त्वं कुरु आज्ञां कुमारस्य स्वाहा।
नमः समन्तबुद्धानाम्। हे हे कुमारिके दयाज्ञानं स्मर-स्मर प्रतिज्ञां स्वाहा।
नमः समन्तबुद्धानाम्। हे महामह स्मर प्रतिज्ञां स्वाहा।
नमः समन्तबुद्धानाम्। भिन्दय ज्ञानं हे कुमारिके स्वाहा।
नमः समन्तबुद्धानाम्। हे हे कुमार समयगत स्वाहावस्थित स्वाहा।
नमः समन्तबुद्धानाम्। हे स्मर ज्ञानकेतु स्वाहा।
नमः समन्तबुद्धानाम्। हे हे कुमार विचित्रगति कुमारमनुस्मर स्वाहा।
नमः समन्तबुद्धानाम्। हे हे किं चिरयसि अः विस्मयणीये स्वाहा।
ॐ वैरोचन मल स्वाहा।

T 1184

This is not a running dhāraṇī but mantras which are employed in the various steps of the full ceremony (*giki*). Its title clearly terms it a kalpa or manual of ritual. The name of the translator Bodhisena has been sanskritised as Bodhirṣi. It is better to restore it as Bodhisena. Japanese °sen 仙 at the end of names represents °*sena*. The suffix °*sena* was common among kṣatriyas (*senā* 'army'). Bodhisena could have been a kṣatriya, as he invokes Hayagrīva who is a form of Viṣṇu manifested in order to recover the Vedas carried off by the daityas. There are four other translators whose names end in °sen.

Bimoku chisen has been restored as Vimokṣa prajñarṣi (?). Better Vimokṣa Prajñāsena. Vimokṣa can be a title like Bhadanta.

Kongōsen, restored as Vajrarṣi (?). Better Vajrasena.

Mandarasen, restored as Mandra[sena(?)]. Mandrasena is correct.

Midasen, restored as Mitraśānta. Better Mitrasena.

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* * *

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This volume begins with the polity of interactive diversity wherein symbiosis of economic, social and cultural values can enrich life. The second chapter is on development and transcendent dimensions as constituents of renaissance. The Chinese intellectuals called the cultural revolution the "thousand weeds", which can be uprooted by the wisdom of Sūtras. The fourth chapter on cultural plenitude discusses that Gross National Production should not become Gross National Pollution. The ninth chapter is a glimpse of the vast spread of the Mahābhārata in Asian lands. The earliest period of India the Indus civilization had the decimal system. Ladakh is not Southern Tibet but the Land of Dards (ch.12). Buddhism and the NW (ch.14) deals with Mithraic traditions being introduced into Buddhism e.g. Śākyamuni is replaced by Amitābha. Vikramaśilā (ch.15) had international relations. Nālanda with its splendour and serenity made Hsüan-tsang term Dharma as "sweet dew". Dandan Uiliq and other Central Asian areas became dynamic in the eastward transmission of Buddhism (chs.19, 20). Javanese bronzes of Vairocana and his consort Vajradhātvīśvarī have been identified clearly (ch.23). The 108 Lokeśvaras (not Avalokiteśvaras) of Macchandar Vahal have been precisely identified. Dharma-kośasaṅgraha of Amṛtānanda was the foundation of Buddhist studies. Its facsimile edition (ch.30) is to reconsider certain basic assumptions, like the Five Dhyāni-Buddhas. Research notes and restoration of dhāraṇīs in the Siddham script in the Taisho Tripiṭaka provide a glimpse of the life facets of Buddhism.

₹ 3600

ISBN 978-81-95764-09-9

9 788195 764099

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New Delhi